

PUBLIC SPEAKING AND READING

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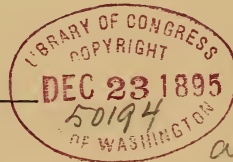
PUBLIC SPEAKING AND READING

A TREATISE ON DELIVERY

ACCORDING TO THE PRINCIPLES OF THE NEW
ELOCUTION

Edward
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PUBLIC SPEAKING

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PREFACE

THE principles of this treatise are in accord with what may reasonably be called the "New Elocution." The term "New Elocution" describes, in the first place, the *style of delivery* in vogue among the representative speakers of to-day, and in the second place, the *method* employed by the best teachers of the subject. The style of delivery, especially since the oratory of Wendell Phillips and Henry Ward Beecher, has been conversational at basis; that is, it has been simple, direct, varied, and spontaneous. The new method of teaching lays stress mainly upon mental conditions. It recognizes more fully that man is mind as well as body; and it aims at making the speaker skilful, by attending to the mental, as well as the physical and vocal conditions.

Again, contrary to the usual methods, I have taken up Delivery from the rhetorician's point of view, and have developed it according to the principles of accepted psychology; while from the beginning to the end the practical requirements of the subject have been kept in view. These features, together with the doctrine of the conversational basis, make the method pre-eminently a *natural* one.

Without attempting to give a full account in this place of the distinguishing features of the book, the author calls special attention to Book II., Chapter I., on "The Mental Content of Language."

While the book will greatly benefit any student, it by no means supplants the teacher; for without thorough practice and study, very few persons are able to accurately inspect

their own effort. Then, too, the ability to diagnose one's own or another's needs is comparable to the physician's skill, and is gained only by prolonged practice in teaching. Moreover, to secure the best results, a teacher to illustrate and exemplify the principles will be necessary.

This treatise is adapted to the laboratory method of instruction. The student is taught the principles of the art, the instruments and elements are named, the problems are set, and he is required to experiment for himself under the eye and ear of the teacher; he is then shown wherein he fails or succeeds. Only as the individual is reached can instruction be made effective; and each teacher as well as student will, soon or late, find out how farcical, without supplementary practice given to the individual, is the attempt to treat large classes.

While presenting the principles, training for physical and vocal development should be given from the start. Each teacher must determine for himself, however, the pedagogical order of the instruction.

This book is the result of much study, and considerable experience in teaching in High Schools, in Harvard University, and in Boston University.

The author sends it out in the belief that it will help many teachers, and will aid in the promotion of good speaking. It will be found best adapted to colleges and preparatory schools.

Although there is very little in this book directly attributable to my former teachers, with pleasure I acknowledge my indebtedness to the late Dean Monroe as a leader in the New Elocution, and as the first teacher to show me the importance of affecting the mental conditions. Wherever due, I have given special credit in the body of the book.

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PUBLIC SPEAKING

INTRODUCTION

PUBLIC SPEAKING is the art of efficient public communication by spoken and gesticular language.¹ Reading and recitation, in short, all kinds of delivery, before few or many, are included under this term. The subject includes all that is now taught as rhetoric and delivery. Anciently, as is indicated by the Greek word *ῥήτωρ*, meaning speaker, Rhetoric was identical with Public Speaking. "Aristotle," says Professor Hill, "makes the very essence of rhetoric to lie in the distinct recognition of an audience."

This treatise deals with the fundamental processes of Public Speaking, and especially with those involved in the act of Delivery. It assumes familiarity with the technique of what is now taught as rhetoric. Those who lack this assumed familiarity are referred to books on rhetoric for such topics as the Choice and Use of Words, the Doctrine of the Sentence and the Paragraph, Figures of Speech, Different kinds of Composition, Style, and other topics connected with Composition.

Extensive Knowledge, a Reliable Memory, Logical Skill, and Tact, utilizing common-sense and a knowledge of human nature by means of which the speaker adapts the speech and its delivery to a particular audience, are among the sources of power in Public Speaking.

But as these topics belong more to the preparation than to the delivery of the speech, they are dismissed from consideration in this book.

¹ See Principles of Rhetoric, by A. S. Hill, p. 1.

The related sciences of Grammar, Logic, Æsthetics, and Ethics contribute their laws to the art. Hence the confusion of those who speak of the subject as a science.

As the subject is an art, it has skill as its aim; and from the beginning to the end, in this attempt to methodize instruction in Public Speaking, this aim is kept before the student; and a distinct effort made to render him skilful in commanding the principles to which, consciously or unconsciously, effective speaking must always conform. Accordingly, instead of the hopeless method of prescribing innumerable rules impossible of application, this treatise aims to thoroughly analyze the sources and elements of the essentials of the art, and to exhibit the leading excellences that must be cultivated in contrast with the faults that are to be corrected.

The art of making a speech involves, usually, the process of reproducing a set of ideas upon some subject. If there has been previous reflection upon a subject, whether the discourse has been written or not, it is, in its delivery, a reproduction. But effective reproduction is creative, and not mechanical. Moreover, discourse created or re-created at the point of delivery is *extemporaneous*. Hence, in the praxis of written or printed selections, since creation or recreation as a central and essential idea is strenuously insisted on, the discipline of this work qualifies for the delivery of either written or unwritten matter.

SPEAKING DISTINGUISHED FROM READING.

To further distinguish the properties of delivery, it is important to recognize the wide difference between *reading* and *speaking*. Listening to the delivery of a person who is out of sight, you can ordinarily determine whether he is reading (that is, delivering from manuscript or the printed page) or speaking (that is, composing in the act of delivery).

Without being able to analyze the difference, any one can also distinguish between the delivery in the ordinary reading of a newspaper or book, and that of ordinary conversation; this, too, when the style of the composition does not betray the difference; for it can be determined by the tones, even when the words and sentences are not distinguishable. What, then, constitutes the difference between these two styles of delivery?

In reading, the delivery is more uniform. The pitch, the degree of force, the length and place of the pauses, vary but little. It is popularly called "monotonous," "inexpressive;" and where great force or loudness is employed this delivery is characterized as "declamatory," "heavy," "noisy," as "spouting," "preaching." A single word, then, *variety*, describes the distinguishing characteristic of conversational or speaking delivery. In speaking, the pitch, the kind of voice, the rate, the pause, and all other elements of delivery, are continually changing. It has the variability of life.

The ground of this variability is the way the mind acts. In reading, there is little differentiation of the thoughts: the emotion is unvaried. It is indeed, mainly, the emotion connected with a kind of chant, and closely associated with the sense of rhythm. In this form of expression the mind is less alert, and it runs along "the line of the least resistance."

On the other hand, in conversation we have the original function, and also the very essence of all language. As spoken language precedes written language, so also the delivery of the unwritten word precedes the delivery of the written word. Moreover, the function of language is a social one, and hence presupposes one mind communicating with another, — indeed, one person thinking with another; for in real conversation, thought and word are one. In conversation, the expression is more spontaneous, more

direct. The sub-processes (that is, the processes producing voice and gesture) are held in their subordinate places. Mind appears to act more immediately upon mind without being conscious of the media of communication. The thought and feeling are created in the act of delivery.

With that other use of the word "reading," meaning the expressional delivery of what another has composed, we are not at present concerned. Our purpose is rather to contrast reading with speaking; and to show that the former is mechanical, and the latter creative, or expressive, delivery.

This distinction between reading and speaking is the popular one. The majority of people dislike sermons that are read in contrast to those that are spoken. In this treatise, "speaking" includes the delivery of all forms of written or unwritten matter that creates the thought in the act of delivery.

"Reading" (that is, word-delivery or statistical representation of facts), requires only distinct enunciation of words, and, hence, expressional discipline is unnecessary. The purpose of all elocutionary practice aims at speaking as its legitimate goal.

PUBLIC SPEAKING IS CONVERSATIONAL AT BASIS.

According to this analysis, speaking, conversation, and extemporaneous delivery, are essentially the same. Each has the same property of variety. In each the mind acts with the same spontaneity and directness. Each, too, creates or re-creates the ideas at the point of delivery. As distinguished from these, *Public Speaking*, according to the most approved delivery, may be further characterized as the heightened conversational. At basis it is simple, direct, spontaneous, varied, creative; but heightened in pitch, force, and in the other elements, as determined by the emotional content of the discourse. Corresponding to this, it is to be observed that "declamatory," or "orotund," delivery is

heightened reading. This form of reading-delivery also is to be avoided.

PREDOMINANT AND SUBORDINATE PROCESSES.

One of the difficulties in Public Speaking arises from the great number and variety of the processes. Some of these processes are predominant, and others are subordinate. Now, in all speaking, good or bad, the predominant processes are the ones that express themselves. Hence the importance of making the ideas to be communicated the predominant processes, and the means to this end the subordinate ones. Frequently, however, through lack of skill, the processes that should be subordinate become predominant ones. The speaker obviously puzzles over the grammar, the rhetoric, or the gesture of his address. At one time the speaker gives his main effort to discerning the words of his manuscript; at another (as in *memoriter* delivery) he is absorbed in the labor of recalling the language. Instead, all of those operations of mind and body that may be regarded as *means*, are to be held in their places as sub-processes. The thought and feeling, together with the volitional attitude which the speaker intends to produce in the mind of the hearer, are always to be regarded as the predominant process; and hence should form the leading content of the speaker's mind.

THE MAIN PROBLEM.

The main problem before the student is to secure the right mental action. When this is done, the body responds.

First, the thought and feeling intended as the predominant process, and constituting the speech proper, or the *matter* of the address, is clearly, from beginning to end, the result of mental activity. This mastery of the ideas of the discourse constitutes the *primary aspect* of the Main Problem.

In the second place, voice and its various modifications,

gesture—in short, the use of all of the instruments or means of communication constituting the subordinate processes, or the *manner* of the address, vaguely regarded by some as physical changes, are also the result of mental activity. We mean to say, in brief, that no one can produce a sound, or change a pitch, or make a gesture, without the action of the mind. The proper use of the voice and other agents of expression depends, therefore, upon right mental action, as fully as does the mastery of the ideas. Such proper use of the means constitutes the *secondary aspect* of the Main Problem.

For the solution of this Main Problem, both the *subjective* and the *objective* treatment are employed. The subjective treatment deals directly with the content of the mind; that is, with the thought and feeling.

The thought and feeling are analyzed and dwelt upon. Related ideas are brought forward; and thus, by dealing with the factors of the mind directly, we seek to promote right mental action with reference to the subject-matter and its expression. This treatment is more fully developed under the chapter on "The Content of Language."

In the objective treatment, however, we call attention to the agents (the chest, the mouth, the hands, etc.), and to the elements (emphasis, pitch, etc.), expressive of the thought and feeling.

The objective treatment is based upon the fact that bodily states affect mental states; hence, by assuming the physical attitude, the corresponding mental state is initiated and promoted. We not only entreat the angry man not be angry, but also coax him to sit down and not speak so loudly; that is, to assume the act and attitude of composure. Practically, an emotion and its expression are one and the same thing. The emotion of the sublime, for instance, is developed by assuming the low pitch, measured time, and approximate monotone expressive of this emotion. This treatment,

reaching the mind by calling attention to the physical states, is the shorthand method of every-day life. Just as the child is told to "quit whining," and to "straighten out" his face, so also, in elocutionary training, we say, "Speak louder," "Pause more frequently," "Speak on a lower pitch."

The objective treatment, therefore, promotes not only the proper use of the agents and elements of expression, but also a mastery of the subject-matter, or the ideas in process of delivery. For instance, the intention to lift the voice to a higher pitch with increased ictus, as a means of rendering it emphatic, makes that word prominent, and hence emphatic in the mind. The mind, in turn, reacts upon the voice, and promotes that intention. The effect is reciprocal. Thus it is seen that the subjective and objective treatment are the two ways of promoting right mental action.

The discipline here recommended develops the power to think at the point of delivery, or to think through delivery, and also to master the technique or to use the instruments of Expression.

At the risk of being tedious to some, we will further illustrate the subjective and objective treatment.

"The earth is the Lord's, and the fulness thereof; the world, and they that dwell therein."

The subjective treatment of this sentence requires that the student understand the history of the psalm of which it forms a part, the occasion and method of its use as an antiphonal psalm in the temple service; dwell upon each word; analyze the thought; especially, develop the emotional content of the sentence. The feeling is one of majesty, of triumph, and splendidly sublime. Notice, according to the method of Hebrew poetry, that the second clause repeats the idea of the first, and hence is not differentiated as a new thought. In short, apply the method of the chapter on "The Content of Language."

In reading this psalm, if the student find himself delivering it on a high pitch, with metallic ring and rapid rate, the objective treatment orders him to use a lower pitch, to slow rate, full tone, full major slides, and with due observance of the rhythm.

A too exclusive use of the objective treatment is a feature of the old elocution, and runs into the mechanical.

THE LESSER PROBLEM.

The lesser problem before the student is to modify or remove bodily limitations. Obviously, some limitations are only partially, and others not at all removable. It is assumed, however, that the most important organs are modifiable, and that especially their functions may be rendered more full, economic, and accurate. Faulty breathing may be corrected, the chest capacity developed, vocal quality improved, the bearing and movement rendered strong, graceful, and free — in short, all the organs of speech and gesture may be developed, and the channels cleared for the prompt, accurate, and full expression of the mental states.

In exercises for physical and vocal development, the organs, as such, are dealt with. Even in such exercise, however, the feelings and imagination are utilized; and as bodily limitations are oftenest functional, the main and the lesser problems nearly merge into the one problem of disciplining the mind's action. Moreover, in this technical training on special non-expressive exercises for physical and vocal development, from the very beginning, the expressional use of the organs is anticipated.

The principles of Public Speaking can be realized only in use; and to point out the specific excellences and faults of any delivery requires the skill of an experienced practitioner. Hence the teacher becomes a trainer, enabling the pupil to accomplish what, in all probability, he never would accomplish alone.

INDIVIDUALITY.

In the practical pursuit of the subject, the question of individuality, or personality, arises. The method here offered, dealing as it does with general principles, and directing the main effort to realize the thought in the act of delivery, instead of prescribing absolute and arbitrary forms, ought to be a sufficient guarantee that individuality, or personality, will have all the freedom it can reasonably claim.

It is to be conceded that all good speakers do not speak alike. On the other hand, every one needs to remove, as far as possible, vocal and bodily limitations; to suppress glaring mannerisms; to develop versatility and responsiveness to thought and feeling outside of the individual habits. Moods of the individual that impede the realization of the thought and feeling of the subject must be subordinated or practically eliminated, and a broader capacity developed. To mention a specific and marked case, a person of an over-serious mood must develop the possibility of other moods. Again, a speaker who conceives an idea merely as fact must also realize it as an emotion.

Development in expressional power is always in the direction of emotional mastery. That which is narrow, accidental, and limited, must give place to the varied and universal. The difference among speakers is attributable to the different ways of realizing the thought, or what amounts to the same thing, the different way the thought affects each emotionally. Take the following sentence for an illustration:—

“All in the valley of death
Rode the six hundred.”

This may be conceived merely as a fact: there were six hundred men in this charge here described. There may have been a few more or less, or possibly just six hundred. They all without exception rode forward at the command.

The enemy were in front, to right and left — a valley; and, as we know, it was death to most of them.

Again, this may be conceived as fact that affects the speaker emotionally. The leading emotion may be that of horror at the thought of these soldiers, because of a blunder, marching to almost inevitable death. In this conception the word "all" has more than statistical value. It shows the extent of the doom. "Valley of Death" now takes on a more sombre color. It is not merely a historic fact, but a present reality. Imagination reproduces the scene. The "valley" and "riders," with "cannon in front," "to right" and "left," volleying and thundering, are in sight.

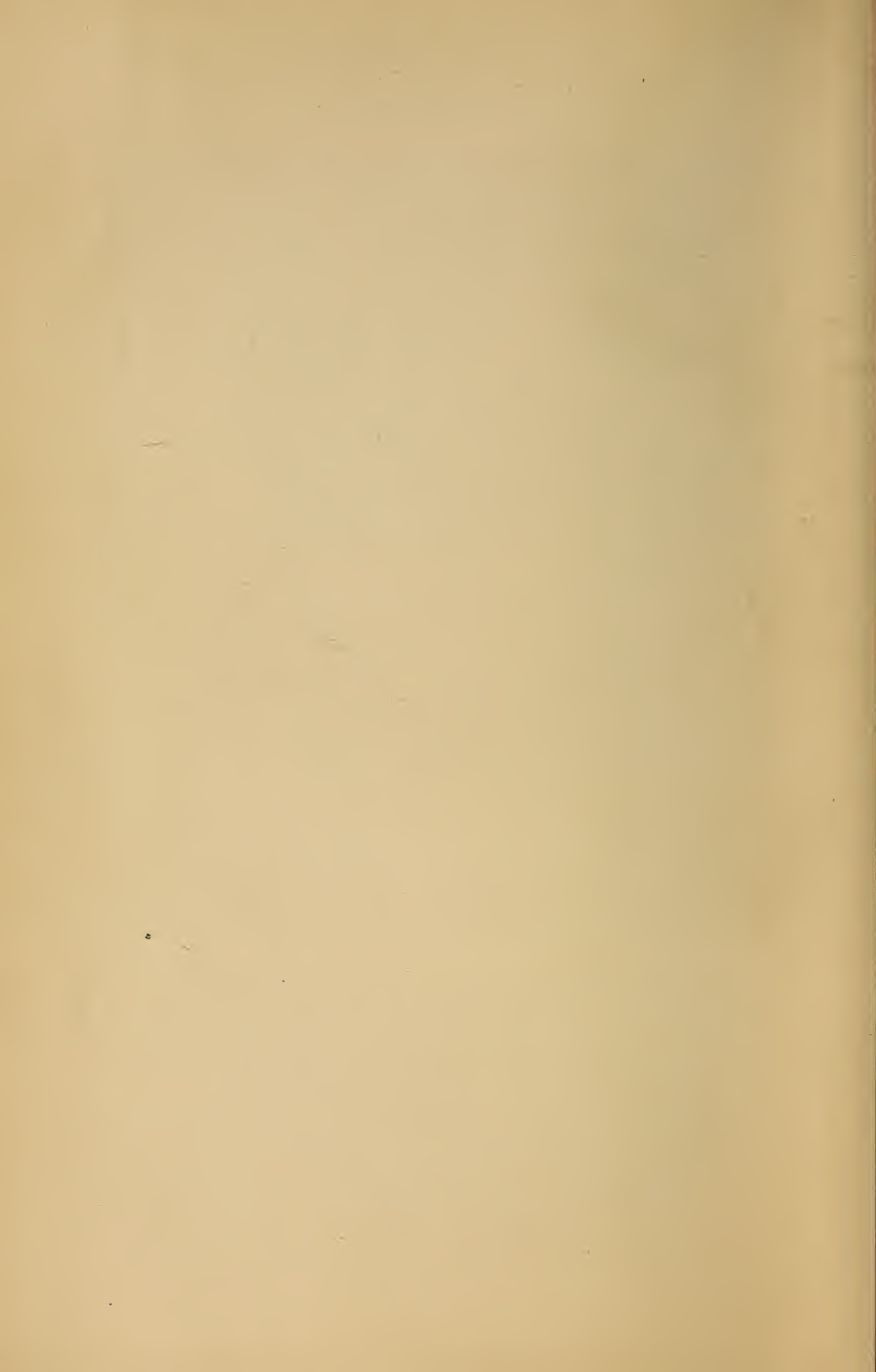
Still another conception may arouse feelings of admiration and heroism as we see the splendid discipline and bravery of these men. This conception will emotionally affect all of the subordinate ideas. The words, "all," "valley of death," and so all the rest, which have much in common, are changed from the first conception. These, and possibly other conceptions, may be combined. Moreover, in any conception that intends to reproduce the thought of another, the variety of lights and shades and crossings of emotions are almost endless.

Again, the character, the culture of the individual, not to mention his peculiarities, will contribute an important element. No two minds reproduce the same thought in the same way. No speaker reproduces his own ideas in the same way.

It is just this difference in conception that gives largest opportunity to individuality or personality. Not only mental quality, but the nervous system and physical conditions, are a part of the matter. I have found frequently that some mannerism, which was the result of nervous conditions, or which was capriciously or possibly accidentally adopted, was as tenaciously held to as the most sacred attribute of personality. We must distinguish between peculiarity and per-

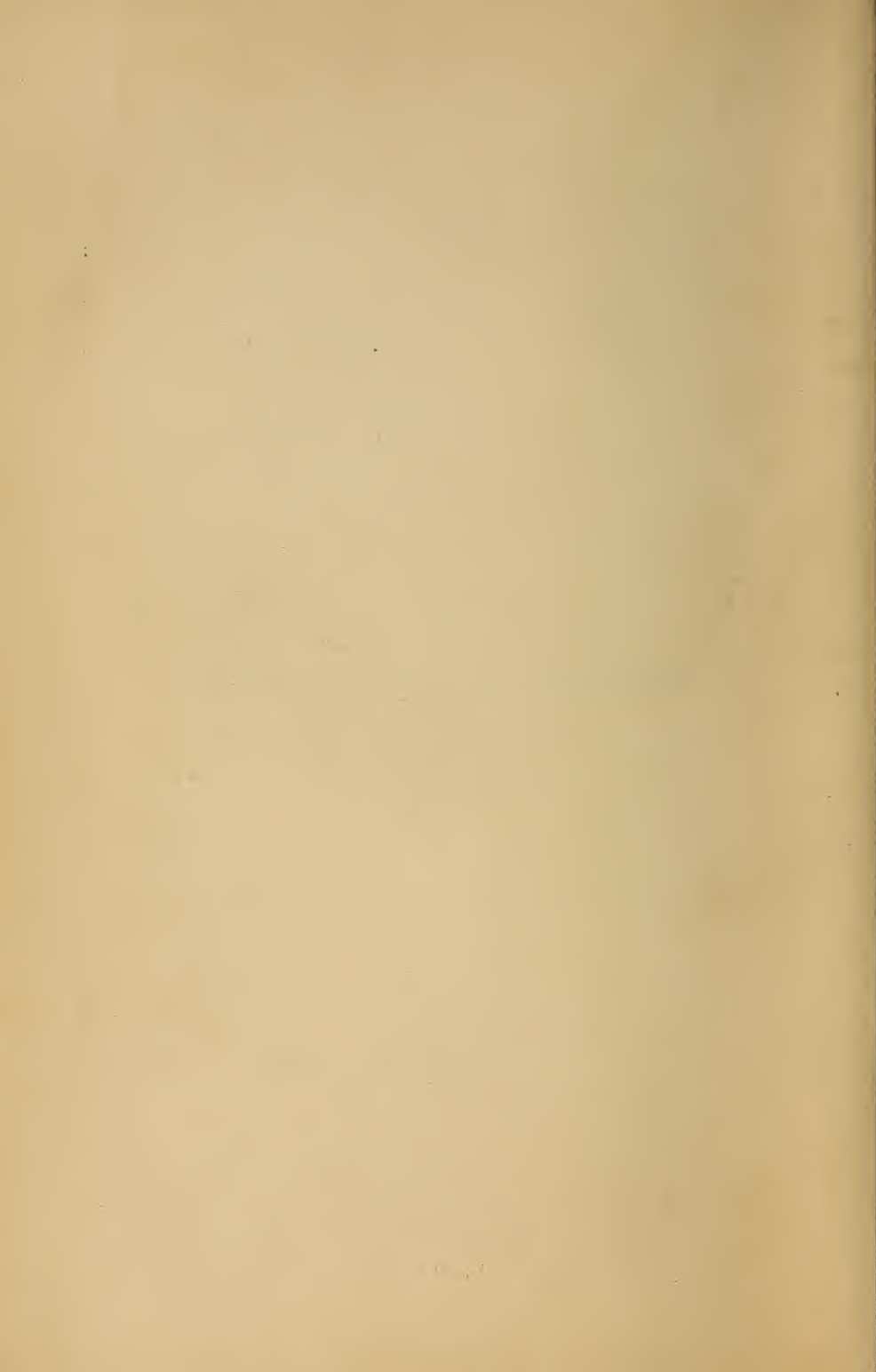
sonality. Things of habit, good or bad, are dear to us. The student of speaking should be sane. In fact, the nervous state and dominating moods frequently render it impossible for the speaker to fully realize other emotions. To such an one it must be said, "Ye must be born again!" All, to some extent, need such regeneration. Like all educational growth, it is a process, and hence requires discipline under intelligent direction. Elocution treated on this basis is of the highest value as a means of culture.

In spite, however, of the rational and practical method of treatment, the teacher frequently appears to invade the personality of the speaker; hence, in drill, it will require care on the part of the teacher, and patience on the part of the student.



PART I

PRINCIPLES OF PUBLIC SPEAKING



BOOK I

ESSENTIALS OF PUBLIC SPEAKING

CHAPTER I

CLEARNESS, FORCE, AND ELEGANCE

WHILE listening to speakers for the purpose of determining their respective effectiveness, judges find it necessary to consider the delivery with reference to at least three things, — intelligibility, or ease, with which the speaker makes himself understood; the ability of the speaker to interest and move the listener; and the ease and gracefulness of the delivery, especially with reference to the bearing and gesture. Although not always so clearly analyzed by every one, these are the qualities that make speaking effective to all listeners.

These three groups of properties, under the names of Clearness, Force, and Elegance, are regarded by teachers of rhetoric as the essential properties of style; and in keeping with the rhetorical spirit, these terms are used to represent the essential properties of delivery.

Clearness. — One of the principal aims of public speaking is to give information. This aim addresses the understanding and satisfies the demand of the intellect. The group of properties by means of which information is communicated is called “clearness.” Professor Bain describes it as “opposed to obscurity, vagueness, ambiguity, or ill-

defined boundaries.”¹ Prof. A. S. Hill says, “It is not enough to use language that *may* be understood, he [a writer or speaker] should use language that *must* be understood,” and quotes Quintilian and Emerson to the same effect.²

In Public Speaking, clearness means more than the choice of words and sentences for this purpose. The clearest style of a Newman may be rendered obscure in the delivery.

By the use of proper enunciation, varied pitch, pause, emphasis, and other elements of speech, the speaker must render the thought so clear to the ear that the listener cannot fail to understand at once the purposed idea.

If, for purposes of information, a speaker aims only at the bare statement of facts, as in rendering judicial opinions, in the technical treatment of scientific subjects, and in reading news items, the speaking, if it is clear, answers every demand.³ It is seldom, however, that a speech is limited to this single purpose.

Force.—The second of the leading aims of speaking, and especially of oratory, is persuasion. Persuasion affects the will principally through the emotions. The group of qualities, by means of which the emotions are stirred and the will affected, is variously called “vivacity,” “energy,” “strength,” “force.” The term “force,” as we have seen, is now more generally used.

While the tendency is toward a factive simplicity in Public Speaking, and especially toward a suppression of excessive emotion and sentimental adornment, so long as man is capable of poetry, and is susceptible of æsthetic influences, a speech must have certain emotional qualities. Conditions may modify the emotions, but can never obliterate them.

¹ English Composition and Rhetoric. Bain, p. 48.

² Principles of Rhetoric, by A. S. Hill, p. 65.

³ A. S. Hill's Rhetoric, p. 84.

Force satisfies this demand of the emotions; and while the listener does not consciously attend to the emotional states nor seek to promote them as he does an understanding of the speech, yet if a speaker lacks force, he is, in popular language, called "dull," "dry," "lifeless," "inexpressive," "without *force*."

But declamation and noise should not be mistaken for Force. A blind struggle for this property leads to just this mistake. The softest tone, the gentlest whisper, may be more forceful than the strongest declamation.

Silence is often forceful. A natural manner, a vivacious, but subdued and dignified delivery, is the most impressive delivery, and is *Forceful* in the sense used in this book.

By means of Force in the Delivery, the speaker first of all holds the attention of the audience; the listener "awakes the senses," is alert and anticipative. Beyond this, other emotions, indeed, the whole range of emotions, may be affected.

Elegance. — Public speaking, in the next place, aims to please. To give pleasure is a motive leading in poetry, prominent in the essay, and not neglected in oratory; for speech can persuade only as it pleases.

The group of qualities that renders the discourse agreeable, and that gives the charm of language that pleases, is, as we have already said, called by the rhetoricians, "elegance." It corresponds to the feelings, and satisfies the demand of the æsthetic nature.

Besides the usual rhetorical elements that appeal to taste and imagination, and upon which the pleasing quality of the speech is primarily based, elegance in delivery demands also an agreeable voice, strong, easy bearing, graceful gesture, harmony of function, and correct pronunciation.

A WORKING SCHEME.

In practice, the student still finds it difficult to hold before the subconscious attention the leading processes involved

in good speaking. He frequently says, "I lost sight of this while attending to the other." "I find it difficult to attend to so many things." Hence some scheme of summarizing the various sources and elements, especially for beginners, is important.

Clearness, Force, and Elegance, besides adequately summarizing the properties of public address, also serve as a scheme to carry into practice the various elements to which effective speaking must conform. The student should accustom himself to associate under these heads the group of qualities belonging to each, so that they at once schematize the complex functions, and suggest all that is to be done.

Especially should the five sources of effective delivery be continually held before the student. This positive treatment may be alternated with criticism of special faults. Criticism should be both general and specific. This will involve the elements as well as the sources. The student and the speaker soon become accustomed to these categories. The value of a teacher is in proportion to his ability to diagnose the student's needs and to prescribe a remedy.

The student should thoroughly commit each item of the scheme. Its value will be fully appreciated only after a thorough study of the whole treatise and after much practice.

The attempt, however, to make the speaking forceful by thinking *too exclusively* of force, results in what is opprobriously called "dramatic," "stagy," "bombastic" delivery; while the attempt to secure elegance by thinking too exclusively of this property results in affectation. These faults are seen in a great many professional and amateur "readers."

It is otherwise with regard to Clearness. If the speaker give the appearance of consciously attending to this quality, it does not so seriously detract from the effort. If the audience find it difficult to understand the thought, then a

statement, description, or illustration from a different point of view is welcomed ; and if the voice is not clearly audible, it seems to be allowable in deliberative assemblies to demand that the speaker "speak louder."

THE SCHEME.

A. SOURCES OF CLEARNESS, FORCE, AND ELEGANCE.	B. ELEMENTS OF CLEARNESS, FORCE, AND ELEGANCE.
I. <i>Physical Vitality and Ear- nestness.</i>	I. <i>Of Clearness.</i> 1. Enunciation (Syllables, Vowels, Consonants). 2. Emphasis. 3. Phrasing or grouping. 4. Transition.
II. <i>Control and Reserved Force.</i>	II. <i>Of Force.</i> 1. Strong, pure, flexible tones. 2. Appropriate voice. 3. Inflection (Slides). 4. Melody of speech. 5. Rhythm. 6. Loudness. 7. Stress. 8. Rate. 9. Climax. 10. Imitative modulation. 11. Gesture.
III. <i>The Audience</i> (Attention of —Communication); and <i>Good-will</i> (Sympathy).	III. <i>Of Elegance.</i> 1. Harmony of parts. 2. Pronunciation.
IV. <i>Mental Content</i> ,—Thought and Feeling (Attention).	
V. <i>Variety in Unity</i> , —Differ- entiation.	

The main dependence, however, in each essential, is in clearly conceiving the thought, and in fully realizing the emotions of the subject.

The student who hopes to make elocution compensate for brains, and his thought to pass for more than its intrinsic

worth, and who hopes to substitute a good voice and graceful gesture — the externals of speech — for real thought and heartfelt emotion, will be disappointed, as he ought to be.

“With the art of all men . . . that of language, the chief vices of education have arisen from the one great fallacy of supposing that noble language is a communicable trick of grammar and accent, instead of simply the careful expression of right thought. All the virtues of language are, in their roots, moral; it becomes accurate if the speaker desires to be true; clear, if he speaks with sympathy and a desire to be intelligible; powerful, if he has earnestness; pleasant, if he has sense of rhythm and order.

“There are no other virtues of language producible by art than these; but let me mark more deeply for an instant the significance of one of them. Language, I said, is only clear when it is sympathetic. You can, in truth, understand a man's word only by understanding his temper. Your own word is also as of an unknown tongue to him unless he understands yours. And it is this which makes the art of language, if any one is to be chosen separately from the rest, that which is fittest for the instrument of a gentleman's education.

“To teach the meaning of a word thoroughly, is to teach the nature of the spirit that coined it; the secret of language is the secret of sympathy, and its full charm is possible only to the gentle. And thus the principles of beautiful speech have all been fixed by sincere and kindly speech.

“On the laws which have been determined by sincerity, false speech, apparently beautiful, may afterward be constructed; but all such utterance, whether in oration or poetry, is not only without permanent power, but it is destructive of the principles it has usurped. So long as no words are uttered but in faithfulness, so long the art of language goes on exalting itself; but the moment it is shaped and chiselled on external principles, it falls into frivolity

and perishes. . . . No noble nor right style was ever yet founded but out of a sincere heart.

“No man is worth reading to form your style who does not mean what he says; nor was any great style ever invented but by some man who meant what he said. . . .

“And of yet greater importance is it deeply to know that every beauty possessed by the language of a nation is significant of the innermost laws of its being. Keep the temper of the people stern and manly; make their associations grave, courteous, and for worthy objects; occupy them in just deeds,—and their tongue must needs be a grand one. Nor is it possible, therefore, . . . that any tongue should be a noble one, of which the words are not so many trumpet calls to action. All great languages invariably utter great things and command them; they cannot be mimicked but by obedience; the breath of them is inspiration, because it is not only vocal but vital; and you can only learn to speak as these men spoke by becoming what these men were.”¹

The principles of Delivery will be further treated, (1) as the SOURCES, and (2) as the ELEMENTS, of Clearness, Force, and Elegance—the essentials of Public Speaking. So far as I know, Professor McIlvain, in his excellent book on “Elocution,” was the first to apply the terms “sources and elements” to these two aspects of Public Speaking. The former deals more with the fundamental powers of mind and body, the latter more with the manifestive forms of Delivery; the former are more subjective, the latter, more objective.

¹ Ruskin. *Relation of Art to Morals*, in *Crown of Wild Olives*.

BOOK II

SOURCES OF THE ESSENTIALS OF PUBLIC SPEAKING

CHAPTER I

MENTAL CONTENT OF LANGUAGE

It was stated in the Introduction that the main problem in the art of Public Speaking is to induce right mental action, and that the first part of this problem is to achieve the purposed thought and emotion,—the mental content of the language. To this first part of the problem this chapter is devoted.

Any notion that agreeable sounds and graceful gestures are in themselves effective in Public Speaking is to entirely misconceive the function of language and the purpose of speaking. Yet such misconceptions are frequent. The subject of delivery should be approached with the distinct understanding that there is no substitute for thought and feeling. Nor can superficial attainments be polished sufficiently to compete with thorough culture. Indeed, to the serious and patient student, nothing is so self-revelatory of one's mental and linguistic poverty as a thorough consideration and application of the principles of Public Speaking. The student has not done well unless the subject has been suggestive, not only in the particulars specifically treated, but also in all that constitutes man.

Something more, however, than a general suggestion to deal with the thought of the speech is needed to arouse mental activity and accuracy. It seems to me that, as a

discipline, nothing can surpass the conscious attention to the processes that unconsciously take place, more or less effectively, in all thinking and speaking. This, an original contribution to elocutionary study, is the method of this chapter.

Words have no absolute meaning. In speaking, they may be used as so much breath or sound, without any relation to the mental content. Obviously, a speaker may learn to pronounce any language, and utter pages, say of Greek or Latin, without getting or giving a single idea. This is also true of the use of words of unknown meaning in the mother-tongue. Suppose I ask the average person to speak the following sentence, composed of words taken from our familiar English Bible: "*The abjects pill the chapman of collops, fitches, habergons and brigandines.*" The words may be correctly pronounced without the speaker having any idea of the content of the language. This is true, not only in the use of words of unknown meaning, but is also possible in the use of language commonly intelligible. Through inattention, or other cause, the mind reacts upon the words only as signs of sounds, and not as symbols of ideas. This use of words without content is common, too, in speech disorder, known as aphasia.

More common instances in which the student of speaking is interested are the cases of poorly instructed children learning to read. The word, to the struggling child, is the sign of a sound, and so he reads the sentence, "I see the horse on the hill," in that characteristic high-pitched, monotonous, over-loud, and empty voice. Mark the contrast as he, without book, in a flexible, life-like voice, expresses spontaneously the idea out of his own mind.

A similar use of words, as sound, is heard in most manuscript delivery. The writer deals with subject as ideas when in the act of writing, but in delivery reads the manuscript as a matter of words, without rethinking or feeling again the ideas of the language.

The mental processes involved in writing differ from those involved in speaking. Some persons are able to think only at the end of the pen, while others can adequately express their ideas only in oral delivery. There are marked instances of each of these classes. The difference is attributable to natural aptitude and to previous training. Hence the necessity of oral practice by those who speak from manuscript. The time devoted to writing should be balanced by equal time given to preparation by practice in oral delivery.

Usually, too, delivery from the printed page is without the legitimate and full content of the language. In short, inattention, lack of concentration, failure to appreciate the sentiments when using another's composition, or the case of giving leading attention to the means of expression (the subordinate processes), always results in the insufficient mental content.

Of course, the matter of content is a relative one. It ranges from the zero of pronouncing in an unknown tongue, to the content of an ideally perfect knower and revealer. Consequently, the statement in any given case, that the delivery is without content, must be in this relative sense. The content, moreover, from the nature of mind, must vary in each repetition of a discourse. But the clearness, force, and elegance of the speaking is always in proportion to the clearness and fulness of the mental content.

When criticised, the student sometimes objects, "Why, I am sure I understood what I delivered." But as Hume says, "Thought is quick;" and one must distinguish between thinking the thought and feeling the emotions at the instant of delivery, and the recollection of the ideas, as an act of memory, a moment later. In the latter case, the words are carried in memory, and the ideas subsequently read into them. Again, the ideational process is frequently retrospective, and thinking, in point of time, is behind the voice.

The voice is distinctly in advance of the thought. This phenomenon is a matter of common observation. Besides, the matter, as we have said, is relative, and the speaker may achieve the topic and some of the leading ideas without dealing with the full content.

The student must also distinguish between dealing with language for the purpose of getting the idea, and of the use of it for communication. The speaker may spend practically all of his effort in acquiring the thought, and still keep on vocalizing. He must communicate as well as acquire.

This fault of mere word-utterance is not unknown in what is usually called extemporaneous delivery, though it is less common. Verbal fluency, wordiness, is the form in which the fault is recognized in this kind of delivery. But the vigor, the directness, the spontaneity, and naturalness, characteristic of extemporaneous speaking, are due mainly to the fact that in this kind of delivery the speaker deals primarily with ideas and only secondarily with words. How, then, can this ability to deal primarily with ideas be cultivated? This whole treatise is mainly an answer to this question. The direct way of dealing with the problem is the method of the remainder of this chapter.

SEC. I. **Attention.**—The first condition necessary to the achievement of Content is an effective functioning of attention. This is sometimes called “concentration of attention.”

Confusion of utterance, as in fright, uneasiness of mind, anger, etc., arises, not as some suppose, from having nothing to say, but from having too many ideas flitting through the mind. So also in speaking, from one cause or another, excess of ideas insufficiently focused in the attention hinders the achievement of the proposed content.

While the speaker goes on uttering the “words, words, words” of his discourse, “wandering thoughts” straggle into the consciousness, and, indeed, at times side trains of

thought, foreign to the purpose of the speech, preoccupy the mind. Ideas contained in the speech, ideas about its success, about the audience, reputation, and many other things, capriciously present themselves.

Now, in voluntary attention, sometimes called forced attention, we choose to attend to certain objects and ideas to the exclusion of others. It is a matter of accepted psychology and of common experience, that ideas are brought by attention from the obscurer into the more distinct fields of consciousness. Attention, moreover, involves not only selection, but the adjustment of ideas in a certain order of sequence in order to fulfil the purpose of the mind. The activity of the mind may become more and more efficient. Larger and still larger content may be apprehended; and while consciousness may be narrowed down and rendered more definite and precise, at the same time a larger number of details are projected into this unity. Effective speaking depends upon rapid analysis, and this in turn depends upon the power of voluntary attention.

Attention is controlled, first of all, by *interest*. We become absorbed only in that which interests us. Again, attention is controlled by *inhibition*. Inhibition is an activity of mind that enters into the very nature of attention. We promote attention to the purposed ideas by voluntarily inhibiting ideas to which we do not wish to attend. The practical value of cultivating the attention is obvious.

A suggestion about another aspect of attention will be given under the chapter on "Audience." We shall now proceed to discuss analysis.

SEC. II. **Analysis.** — Sustained practice in logical analysis, and its application to the act of speaking, is of prime importance. Attention is involved in a most thorough-going way. The thought process is one of comparison. Only that which has connection with other elements has meaning. An idea to be significant must point to something beyond itself.

That which is isolated and separated is not capable of being thought. The process involves (1) identification or recognition, (2) discrimination or differentiation, (3) construction.

The main thing it is hoped to accomplish in this somewhat meagre account of the process of thinking is to impress upon the mind of the student, first, the fact of the *connection of ideas* in the sentence, and secondly, the *differentiation of parts* as determined by the thought process. In teaching, no suggestion is oftener needed than to "discriminate! discriminate!"

Analysis may be conducted independent of speaking, and form no connection with it. In this case it is wholly subjective, and consequently the utterance must be feeble. Persons accustomed to write their thought analyze best by writing. This fact accounts for the ability of some persons to think best with pen in hand, and the inability of some good writers to speak. It is the first business of the student of speaking to train himself to relate the analysis to the delivery. Impose the thinking on the speaking. Thinking through the voice is a characteristic of spontaneous or conversational delivery. Finally, speak the thought. Thought grows in the act of speaking.

1. *First, grasp the purpose or meaning of the address, selection, or speech as a whole.* The editorial title is a convenient name for identifying the selection or address, but it is not to be relied upon for purposes of the analysis. The purpose of the address gives you the theme or subject. Unite the various ideas of the address, if possible, under a single proposition in the categorical or declaratory form. For instance, the funeral oration of Mark Antony, in "Julius Cæsar," might be put in this form as follows: "Brutus and his associates are cruel assassins." This proposition held fairly in mind inspires and unifies the speech, and illuminates its plan. To conceal the subject to the close, and sometimes to suppress its plain statement altogether, is

a method frequently employed in orations. The treatment given the speech as a whole should be applied to each division or paragraph of the address.

2. *Analyze the sentence to determine its logical relations.*

(1) Every sentence consists of two principal elements. The first element is that of which something is stated; the second is that which is stated of the something. The first is the subject; the second is the predicate.

The student should clearly distinguish the subject from the predicate, and group with each its respective modifiers.

(2) Reduce to the proper place parenthetical and other subordinate matter.

(3) To state anything of a subject involves an act of judgment. This is the essential function of the proposition, and is the typical act of thinking. The judgment is the unit of thought; hence the value of analyzing the matter of discourse for the judgments. The method is illustrated in the treatment of the following paragraph from Macaulay's estimate of the character of Charles the First:—

“The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues?”

The judgments are: Charles's advocates are like advocates of malefactors against-whom-overwhelming-evidence is produced. Advocates of malefactors decline all fact-controversy. Advocates of malefactors content themselves-with-calling-testimony to character. The next sentence in the paragraph is exclamatory; but it has the force of a declaration. Charles had many private virtues. Condemned James the Second had private virtues. So, also, all the statements expressed and inferred in this and other selections may be put in the form of judgments.

3. *Dwell on the meaning of each word.* Every clear speaker defines the meaning of his words in order to determine their significance.

In the case of nouns, take more than the simple definition of the dictionary. Let it include some of what the logicians call the attributes or qualities. I am sure rather smart people will frequently find how imperfect is their knowledge of words. Giving the qualities of the word reveals, moreover, the animus of its use. Attend only to those attributes in which the speaker is interested. Take that of "advocates," for instance, in the paragraph already used. Advocates are men; advocates are men with special qualifications; advocates are men engaged to defend their clients; advocates are men prejudiced in favor of their clients; advocates are dependent and partial men. Other attributes may be added. Treat in a similar way "malefactors" and other words.

4. *Analyze the sentence to determine the new idea.* We have seen that, to be significant, the idea must point to something beyond itself. This fact is utilized in attending to the relations of one sentence to another. In delivering a succession of sentences, since the old idea has a hold already upon the thought, the new idea should be made most easily apprehensible by giving it greater prominence. Hence, the old as related to the new must be clearly thought. In the second sentence of the previous quotation, the pronoun *He* [Charles] is the old idea, for it is contained in the preceding sentence. It relates the new idea of the second sentence to the old idea of the preceding sentence. "*Private virtues*" is this new idea of the second sentence. In the third sentence, "And had *James the Second* no private virtues?" *virtues* [the old idea] is the term relating the third to the second sentence. *James the Second* is the new idea. So each sentence of the composition has something new, but at the same time something old, that points to

other sentences. In this manner the sentences of well-constructed discourses form a chain. To determine the *new* idea is of prime importance, and well worth the student's most careful and prolonged attention. It contributes equally to clearness and force. Upon it correct emphasis and all *movement* depend.

5. *Analyze the speech in order to supply the ellipses.* All language is more or less elliptical; that is, it omits words necessary to a full and complete expression of the ideas. In good composition only obvious ideas are omitted; these are suggested by the form of the language, including punctuation, by the context, and by logical relation of the parts expressed. Ellipses are sometimes of a logical, and at other times of a grammatical nature; but whether of one or the other, elliptical expression economizes effort. It is the shorthand, the direct method of speech. The unexpressed ideas, that is, the ideas between the lines, are frequently the most important in connection with the emotional content of the speech. The time, pause, and pitch element of delivery are immediately regulated by mentally supplying the ellipses. Treating the same selection for purposes of this analysis, the ellipses may be supplied in brackets. "The advocates of Charles [the First are, or being] like the advocates of other malefactors, against whom overwhelming evidence is produced, generally decline all controversy about the facts, and [although obviously unfair, they complacently] content themselves with calling testimony to character. [They say that] He had so many private virtues! [Marvellous, indeed!] And had James the Second [whom you condemn] no private virtues? [You answer, yes.] Was Oliver Cromwell [whom you execrate], his bitterest enemies themselves [and not impartial men] being judges, destitute of private virtues? [You answer, no.]" The second paragraph is richer still in ellipses. Observe, that, in delivery, pauses occupy the place of the ellipses or omitted words.

6. *Fill out the content through the imagination.* Through the imagination we realize and make specific the idea. Charles the First is individualized, possibly pictured to the mind. "Advocates" is no longer a general term, but a specific and localized set of men, possibly individualized.

In the process, imagination uses the visual and aural memory; that is, the memory of things as we have seen them and sounds as we have heard them. At times the memory of other sense-perceptions also is used. Frequently there is very little constructive activity of the imagination, and the mind simply reproduces the sight, sound, or other sense-perception through memory. At other times the mind acts more constructively; this is properly called imagination. Delivery that is graphic, that brings the events before the mind of the listener in clear and specific form, makes splendid use of the imagination or the perceptive memory. For this purpose take the following stanzas from Longfellow's "Paul Revere's Ride":—

"He said to his friend, 'If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light, —
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm.'"

Picture the two men standing in the street in secret counsel. See the lofty tower; see the signal light— one, two; see the opposite shore; the rider upon his horse; see the Middlesex villages and farms wrapped in midnight slumbers; again, see them stirring with life. The scene becomes definite and vivid, first to speaker, then to listener.

When these objects are reproduced in the mind, motor reactions result, and the eye and arms act in gesture just

as though the real objects were before the mind. By this means the story is illustrated, and thus made real to the eye of the auditor.

In a similar way reproduce the sounds imaginatively.

“ Till in the silence around him he hears
 The muster of men at the barrack-door,
 The sound of arms, and the tramp of feet,
 And the measured tread of the grenadiers
 Marching down to their boats on the shore.”

The speaker imaginatively hearing these sounds realizes more fully the idea, and through his voice and gestures, the mind of the listener becomes similarly affected.

The objects of the imagination are to be regarded as a series of illustrations, and not as a bird's-eye view of things; hence the same object may be made to appear in different directions at different times. The speaker should control the location, and place the object where it can best be used.

7. *Analyze the language in order to call up the associated ideas.* It is a matter of common knowledge that according to certain laws of the mind, whenever certain ideas present themselves in consciousness, certain others are suggested. The principal associations are as follows: (1) *Contiguity*. Ideas that occur close together in time or space suggest one another; (2) ideas of *similarity* and *contrast*; and (3) ideas of *cause and effect*.

In the stanza last quoted, “silence” suggests “hears” [the muster]; “muster,” “men;” “men,” “barrack;” “barrack,” “door.” “Hears” further suggests “sounds” [of arms], “tramp” [of feet], “measured tread;” “tread,” “grenadiers,” etc.

The ability to look from the printed page or manuscript, an ability seldom well mastered, is due, not simply to a sharpening of the eye gained by practice, but also to the confidence with which the mind utilizes the associational

process. One word suggesting another, the eye more readily seizes it. The process applies also to clauses and phrases.

By means of association the mind successively anticipates the words and phrases of the discourse, and so keeps the thought ahead of the voice. These associated ideas suggested by the leading idea, especially enrich the emotional content, and, again, help the mind to realize its thought. The extent and clearness of these ideas will depend upon the mental ability, discipline, knowledge, and experience of the individual. To the child, the sentence, "The discovery of microbes is an important event in science," means little or nothing. To the scientist it suggests, possibly, a range of ideas from the creation down to the last surgical operation in which he was interested. Such words as "flag," "home," "mother," are especially rich in association.

The ideas associated with those of the previously quoted stanza may be those of patriotism, self-sacrifice, heroism. They suggest the mutual confidence, personal daring, the good sense, the secrecy and caution of the two men, and a whole train of other ideas that grow out of the time, place, and other relations.

A study of the times and circumstances out of which a speech grows, meditations upon kindred themes, indeed, any broad study of related matter, puts the student in the spirit or "atmosphere" of the speech, and aids him in a more comprehensive and accurate understanding of it. This fuller use of the associational process employed by successful speakers is of obvious value. Such methods make the "full man," out of which the best speaking comes.

8. *Analyze the speech to find its emotion.* The content may be further filled out by developing the emotions. Attending to the things of the imagination and to the associated ideas, aids at once in realizing the emotions; but the fol-

lowing treatment will be found still further helpful; for in proportion as we realize the idea, we develop its subjective or emotional side.

An idea not only gives information concerning an event or thing, but it is also the individual's experience of that fact or event. Feeling is the subjective side of the idea. For instance, the emotion of indignation arises in connection with the idea of an act of injustice.

(1) It is of first importance to remember that *emotions* are the *result of ideational activity*. A great deal of feeble, extravagant, and insincere elocution is the result of an attempt to express emotions that do not grow out of ideas; or, which amounts to the same thing, the attempt to express emotions that are not felt. Yet it is just this extravagance that is often condemned as "emotional." Emotional delivery is to be condemned only when it is excessive, hollow, or "theatric." The most chaste and simple delivery is emotional as truly as is bombast. The orator's power is primarily an emotional one; there can be no effective speaking without it. It is only a question as to what emotions shall be expressed, and the avoidance of the falsities and excesses already indicated.

(2) Again, *emotions grow*. They gradually develop, reach their height, and then subside. Even when the same idea that gives rise to an emotion continues, the emotion periodically grows and then subsides again. Grief is an instance of this. Feelings or sense impressions, on the other hand, are instantaneous, even when reproduced in the imagination. The emotion of anger, for example, develops through the ideas that give rise to it; while the startling effect of an unexpected sound or sight, real or imaginary, is instantaneous. The practical outcome of this demands that the speaker *hold the idea till the emotions are made real, and that reproduced sensations be real and vivid by concentrated attention*.

No thoroughly satisfactory classification of the emotions has yet been made. Possibly Wundt's classification into (1) Excitant and (2) Inhibitory, corresponding to what Professor Bain calls affection of the active or plus side, and the passive or minus side of the mental states, is as serviceable as any.

It will not do to insist too rigorously upon all emotions coming under this classification, nor is the list to be regarded as exhaustive.

Among the following words, those coming after "Arrogance" and "Anxiety" are not found in Wundt's list.

I. EXCITANT OR ACTIVE.

Pleasurable Surprise,
 Joy,
 Anger,
 Jollity,
 Frolicsomeness,
 Rapture,
 Courage,
 Rage,
 Vexation,
 Admiration,
 Enthusiasm,
 Ecstasy,
 Beauty,
 Love,
Arrogance,
 Ridicule,
 Esteem,
 Pity,
 Tenderness,
 Reproach,
 Pride,
 Defiance,
 Surprise (objective).

II. INHIBITORY OR PASSIVE.

Painful surprise,
 Perplexity,
 Sorrow,
 Sadness,
 Apprehension,
 Depression,
 Timidity,
 Shame,
 Anguish,
 Terror,
 Horror,
 Repugnance,
 Despair,
 Sublimity,
 Hatred,
Anxiety,
 Reverence,
 Submission,
 Wonder,
 Humility.

Class I. quickens the ideation, the action of the heart, mimetic and pantomimic movements. The result of Class

II. is the reverse. Consequently the effect of Class I. on the voice is to increase the rate, heighten the pitch, and brighten the tone ; while the effect of Class II. is to slow down the rate, lower the pitch, and dull the tone.

The mind is usually occupied with a complex of emotions. This fact must be kept in mind in any attempt to describe the emotional condition arising from any set of ideas. *Moods* are more lasting emotional states. Emotion heightened by urgent desires is called passion.

A summary of hints may be given as follows :—

(1) Determine the prevailing emotion, sometimes called the “spirit,” the “atmosphere” of the speech ; that is, whether it is joyous, patriotic, or dominated by some other emotion.

(2) Note each separate emotion, naming it fear, perplexity, or otherwise as the case may be.

(3) Observe that the emotions are often complex.

(4) Let the emotion grow out of the idea, and wait till it matures.

(5) Notice whether it is of the excitant or inhibitory class.

What has in this analysis been treated in this successive and lengthy way takes place simultaneously and instantly. This fact is a temptation to the student. In practice, he will be tempted to use this complete process, rather than first analyzing the several aspects of thinking as a foundation for the developed and full content. The result will be the usual vague and undifferentiated way of dealing with the thoughts. In live thinking there is the variety so necessary to hold attention and induce alertness. But variety results only from thought differentiation. And this is distinctly the feature attended to in the foregoing treatment. Indeed,

variety is one of the objects that the speaker must keep constantly before his mind, and if the changes are to be anything but capricious they must grow out of the thought.

If the method of analysis here recommended for the purpose of developing the attention and quickening the thought-activity may appear laborious, it is to be borne in mind that learning to speak is, at best, laborious, and requires much painstaking effort.

Again, some special aspects of the process may be but little developed in the student. The thought may be dealt with too exclusively as matter of fact. In this case, analysis enables the student to pay larger attention to the emotional content. Imagination may be lacking; in that case it may be emphasized in the treatment recommended. So the thought may be filled out, limited only by the ability and industry of the student. Long selections should be taken up and carefully analyzed according to these eight aspects of the thought process. Once again the suggestion is given to deal with this analysis from the communicative attitude of mind.

It is clear that this analysis is the method applied in the production as well as in the reproduction of a speech; that is, for the writing or the preparation as well as for the delivery. It is the method, consciously or otherwise, of all effective readers or speakers. Conscious methodical preparation, however, is rare. The books have not taught it. But is not methodical and definite work better than haphazard effort?

In concluding the chapter, I wish to emphasize the fact that the preparation of a selection or discourse is a growth, just as is the writing of an effective book, sermon, or oration. The brooding process is necessary. I recently asked a distinguished reader how long it took him to prepare an hour's reading. He answered, "A year!" Perfect fruit requires time in ripening. The student of speaking must have the patience to repeat and wait.

CHAPTER II

EARNESTNESS

THE picture of a slow, timid speaker giving the impression that he really does not feel what he says, or that he is too indolent, or physically too feeble to enforce his ideas, shows by contrast the importance of earnestness in Public Speaking. From such a speaker the hearer turns listlessly away. The listener demands such an alertness and energy in the delivery, such a quickening of all the agents of expression, as is indicative of vigorous mental and emotional activity. A logical appreciation of the idea is insufficient. The speaker must realize the idea emotionally. The listener demands also that the speaker mean what he says, that he be morally in earnest, and speak out of conviction. How fatal to have it said, "He is speaking for effect;" or to charge that his utterance is that of a mere partisan! It is still worse to say that his is the voice of a hireling. The true speaker comes "that they might have life." I suppose it is this that has led writers upon oratory, from the time of Quintilian to the present, to insist that oratory is essentially moral, and that "only the good man can be a perfect orator."

Oratory involves the processes of convincing and persuading. But how can the speaker convince another when he is not himself stirred by conviction? or how can he persuade in that to which he gives only half-hearted allegiance?

By earnestness, then, something more is meant than energetic vocalization and forceful gesture. Earnestness is sincerity all aglow. Its roots are moral. A speech is a kind of personality. Certainly it is expressive of personality; hence

the necessity of right motive and legitimate method. This is the earnestness described by Webster as "The clear conception outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his subject."

To give direction how to secure this compelling earnestness belongs to the teacher of ethics and of religion. One or two aspects of the subject may be profitably considered.

1. The speaker must be thoroughly in liking with the work of his profession or calling. The feeling of inadaptability is fatal to success. A genuine interest is indispensable. Who would prefer the statesman, the lawyer, or the preacher whose heart is not in his work? The advocate may feel in earnest in behalf of his client because his reputation is at stake, the politician may be spurred by the desire for advancement, and the preacher show an earnestness because his success and fame are being weighed in the balance; but the fire of their earnestness is uncertain and feeble beside that which grows out of a peculiar liking and adaptability to the work of the chosen profession. He who would promote the social, political, and religious interests of the world by means of speaking must be thoroughly imbued with these interests.

2. Again, the speaker must have, not only this general interest in the work, but must feel the importance of the special subject and occasion. The purpose of the speech must be clearly defined and fully indorsed. In order to do this it will frequently be found desirable and even necessary to link the special occasion to some larger interest. The case of petty larceny must be discouraging to the advocate except as he relates the case to justice. If the preacher is to show a real interest in speaking to the small audience and to degraded men, he frequently must realize the importance of the individual, and think of what they are capable of becoming.

3. All who are disciplining themselves in speaking should guard against the tendency to trust too much to the inspiration of the audience. The influence of the audience in stimulating mental and physical earnestness cannot be denied; but it does not wholly compensate for the lack of stimulus that should come from the subject.

4. In practising for skill, the student frequently finds himself unable to enter into the spirit of the subject composed by another. Indeed, he frequently finds himself incapable of delivering with effective earnestness his own composition before a teacher or to a class. He compares this with the greater sense of freedom and efficiency in addressing a real audience for other than disciplinary purposes. But this sense of freedom, or having a "good time," frequently accompanies extravagances, and generally means simply letting bad habits have free course. It is always easy to speak according to habit, whether the habit be good or bad. It is the observation of the author and of others, that the faults that show themselves in the class-room are the ones that are prominent in delivery elsewhere. That the student should feel his restraint under drill is not surprising. Under such circumstances, the voice and gesture are likely to occupy a large part of the field of consciousness; the speaker is *self* conscious, and in some cases the sense of the incongruous is overmastering. A thorough control, however, overcomes the difficulties of the situation, and enables the speaker to use the thoughts of others with spontaneous earnestness.

As to the incongruous, it, in fact, does not exist. Just as the writer composes for an imaginary audience, so the solitary speaker addresses an imaginary audience; but there is nothing incongruous in either case. The class or the teacher may be regarded as the audience; or in their presence the speaker may still have an imaginary audience beyond them.

According to the author's observation, a person with the gift of speaking, or who has long disciplined himself in delivery, is little disturbed by the drill-room atmosphere.

The ability to enter heartily into the delivery of another's speech depends on dramatic power. This power is always a valuable source of earnestness. Proper discipline calls up the latent dramatic faculty, and enables the student to throw himself heartily into the delivery of another's composition. It does not postpone earnestness for the audience and the live occasion ; that which is written by another becomes the speaker's own. Every room is imaginatively peopled, and every occasion is made a live one.

CHAPTER III

PHYSICAL VITALITY

THE importance of physical vitality as a source of the essentials of Public Speaking, is seen, first of all, from the nature of the subject. Speaking is a physical as well as a mental act. Strong and erect carriage and free movements, the ability to endure the strains of thoroughly alive speaking, are possible in the most effective degree only in connection with large vitality. Proper breathing and vocal control are secured through the same source; so also is life and the feeling of power. Proper nerve-functioning, so essential to successful speaking, and other features of control, are favorably conditioned by vitality. Reserved force, "grasp of the audience," — in short, those various elements, the sum of which is sometimes vaguely called magnetism, reside largely in the same source.

Again, it is observed that distinguished speakers, in general, have been men of more than ordinary vitality. Even size seems to have its advantage. In the estimation of many, Henry Ward Beecher represents the highest in American pulpit oratory. Dr. Bartol, in a sermon on the death of Mr. Beecher, said that "an examiner of his bumps and body pronounced him a splendid animal." No one can doubt that this splendid physical power made possible his splendid oratory. This unusual physical endowment is matched by that of America's greatest political orator. Carlyle said of Webster, "He looks like a walking cathedral."

Every student of the subject should develop his physical powers to the limit of his ability. Some who enter upon a

study of the subject would properly first go to a physician, and adopt such a course of life as would build them up physically. The physical training usually practised in connection with the subject, as now usually taught, is found promotive of vital development. The development of erect carriage and chest capacity is the result of even a minimum amount of work in physical training. Instruction and a list of exercises for physical development may be found at the end of this treatise.

Every one who is to speak to an audience should so order his time and work as to come to the speaking fresh and vigorous. The feeling of physical vigor and buoyancy favorably affects, not only the bearing and voice, but also the mental action. For those who compose at the time of delivery, this feeling is indispensable. A few physical and vocal exercises preceding the speaking, is of decided advantage, provided one does not tire himself. Just before speaking the first sentence, to close the mouth and deliberately fill the lungs by breathing through the nostrils, immediately gives the speaker the sense of vigor. This, together with the erect attitude and "active" (lifted) chest, is a good preparation for the start.

CHAPTER IV

CONTROL

THE first serious difficulty that besets almost every one when first addressing an audience is that of nervousness. It is most serious in the case of the inexperienced ; but is never entirely overcome by the person of oratoric temperament. The unusual environment of the speaker, the seriousness of addressing people on important matters, the attitude of a person facing a silent and attentive audience with the assumption that it is worth their while to listen, the consciousness that what is said may be challenged and the way of saying it criticised, may well disturb any one but the most stolid.

Again, the necessarily quickened thought, the aroused emotions, effective earnestness, may easily run into extravagance. Sudden emotions that sweep upon the speaker, unexpected happenings, interruptions in debate, will be among the occasions for self-control.

By control, however, something more is meant than the mere negative activity involved in overcoming nervousness or "stage-fright," or the prevention of some unpurposed emotion running away with the speaker. It means the ability to command all the powers of mind and body in the complex process of oral delivery, — such a use of the powers of impression and expression as shall make the speaker skilful in the clear, forceful, and elegant presentation of the things of the mind. Hence, not only the main features of speaking, but the simplest act of articulation, involves control.

In general, practice and familiarity in the sphere of Pub-

lic Speaking is the means of cultivating control, and especially the means of cultivating *self-control*. The only way to learn speaking is to speak. But a knowledge of the problem and some practical suggestions will promote this aim.

The psychology of control involves a discussion of control through the feelings and the will.

1. **Control through the Feelings.** — Conscious guidance of the complex movements involved in the simplest vocal or other act would be impossible. It is accomplished in nature through intuition or the guidance of feeling.

Neither sensations nor ideas come to the mind isolated from one another, but in larger unities or trains. When one of the factors is recalled, it starts up the others. This is true of the most minute and complex elements in any association, the details of which the mind may not be able to bring into consciousness. The slightest initiation through memory is sufficient to set off the whole train.

Every change in the ordinary movements, and also in vocal and gesticular action, is accompanied by a feeling peculiar to itself. This sensation becomes a sign or symbol of the movement. The sensation at one stage of change becomes a guide to the sensation at the succeeding stage of change, according to the law of association. And so in the repetition of any movement, feeling guides in its accomplishment. Otherwise it is purely reflex and uncontrolled.

The motions of infants are at first extremely impulsive, vague, and numerous. They next become purposeful, but lacking in control. For instance, with the successful effort to locate an object there is, doubtless, a muscular sense of the proper adjustment in reaching for it. These recognized feelings of proper adjustment with increasing certainty, guide to similar movements. Learning to talk is accomplished in a similar manner. This is obviously the way adults learn the pronunciation of the strange sounds of a new language; say English-speaking persons learning the

German "ö" or "ü," or the German learning the English "th." The sound is at first vague and inexact. The adjustments for the utterance of the sound are at first painstakingly made, with slight satisfaction as to results. Next, the adjustments are more promptly and accurately accomplished. There is the accompanying feeling of successful adjustment. This feeling is at last the guide, without any conscious effort, for adjusting the organs for the pronunciation of these elements. So also in all the acts of speaking, there is the feeling that the vocal organs are illy or well adjusted to produce the best tone, and to insure the most effective vocal control; the feeling that the force and direction of the voice are illy or well adapted to the size of the room and audience; that the speech and speaker are fitted to the audience, or otherwise. The feeling of adjustment applies not only to these general features, but to each detail of vocal, gesticular, and mental movement. The co-ordinations must be effected, the acts made specific and accurate, and repeated till they organize themselves in the mind. *Feeling is the bond of this organization.*

What is true of these features particularized is true also of every feature in the technique of vocal and gesticular movements. The student, practising till these feelings of specific adjustment organize themselves in the mind, can detect a mal-adjustment in speech as readily as he detects that he has put on another person's hat by the way it fits or feels.

Tone. — One of the characteristics of feeling is that of *Tone*. By tone, psychologists mean that every feeling is either agreeable or painful. The feelings connected with Public Speaking are usually very marked in their tone. The agreeable or painful may be connected with the voice as it is used properly or otherwise, with the ease or difficulty of enunciation, with the freedom or hindrance of the co-ordinations, with the feeling of success or failure, and

in connection with the other aspects of the complex functions of Public Speaking. All normal speaking, adapted to its end, is promotive of agreeable feelings; hence, it appears that the tone of the feeling becomes at once a guide to the speaker.

It is not to be supposed, however, that the *tone* of the feelings will unerringly guide the student into proper control at once and without attention. If the student has been in the habit of flattening the chest and stooping, it is, at first, anything but comfortable to stand erect and with "active" chest. But when the erect attitude is taken, it soon feels right; and finally it is the only attitude that the *tone* of the feelings approves. Again, the teacher directs the student to the proper use of the voice or the proper form of gesture. The end or purpose soon becomes definite; and a failure to reach the end results in the feeling of discomfort, while the accomplishment of the end results in the feeling of pleasure. The feeling of proper adjustment is closely related to or identical with the feeling of satisfaction.

A few general suggestions should receive the student's attention: Take advantage of the consciousness of being prepared on the subject-matter of the speech, as the feeling of composure and adjustment growing out of this is of incalculable advantage in every respect. Do not be painfully conscious and attentive as to the details of the effort; but, instead, the speaker should feel his way to the comfort of effective performance. Before beginning, he should get his bearings as to audience, and adjust himself to the general aims and temper of his speech, and take time for the right impulses to assert themselves. The feeling that the speech is moving along easily should be fostered.

Moods.—Moods are those habitual feelings that pre-occupy the mind, those fixed sets of feelings that hinder the

person from realizing new ones. Each temperament, trade, and profession (this is especially true of the ministry) gives rise to a set of feelings peculiar to itself. These feelings are of narrow range, and are frequently so pronounced as to dominate the speaker. Some students require a reconstruction of their emotional character amounting to a new birth. Dominant sets of feelings must be guarded against, and a combination of temperaments cultivated.

The student of speaking must submit to the unaccustomed. New ways of speaking, new ways of acting, are possible only to those who can welcome new feelings. The greater ease with which youth and those in early manhood can take up that which produces new feelings, indicates this period as the most hopeful one for the study and practice of the Elements of Public Speaking.

2. **Control through the Will.**— The faults of the student of Public Speaking may be clearly pointed out. He soon learns to recognize his main faults for himself. He squeezes the voice in the throat; he speaks too rapidly or too slowly; he reads in monotone, and without reference to communicating to the audience. Now, these and other faults may be affected by direct effort of the will. Inhibit by act of will all unpurposed movements of the mind and body. Possibly, inhibition is never purely negative, but includes the substitution of a purposed idea or act for one that is not purposed. For instance, anger is controlled by filling the mind with some other idea, say of pleasure or pity. Inhibition of rapid delivery is accompanied by a substitution of the idea of orderly and deliberate movement. In ordinary control, however, the negative feature of inhibition is dwelt upon more fully than substitutionary activity, and practically amounts to the same in result.

“In an adult of pretty complete volitional control, almost all movements, whether of recreation or of business, are connected together through their reference to some unity, some final purpose

which the man intends. There is involved first a process of *inhibition*, by which all movements not calculated to reach the end are suppressed; second, *co-ordination*, by which the remaining movements are brought into harmonious relations with each other; and third, *accommodation*, by which they are all adjusted to the end present in consciousness.

“*There is also a deepening of the control.* The movements become organized, as it were, into the very structure of the body. The body becomes a tool more and more under command, a mechanism better fitted for its end, and also more responsive to the touch. Isolated acts become *capacity* for action. That which has been laboriously acquired becomes spontaneous function. There result a number of *abilities* to act in this way or that — abilities to walk, to talk, to read, to write, to labor at the trade. Acquisition becomes function; control becomes skill. These capacities are also *tendencies*. They constitute not only a machine capable of action in a given way at direction, but an automatic machine which, when consciousness does not put an end before it, acts for itself. It is this deepening of control which constitutes what we call *habit*.”¹

¹ Dewey's Psychology, p. 382.

CHAPTER V

RESERVED FORCE

As the credit of a person is good, not by what he spends, but by what he holds, so also the strength of a speaker is great, not by what he uses, but by what he keeps in reserve. The tear in the eye stirs more than the tear on the cheek, and the suppressed groan is more affecting than the loud lament. While the audience demands vigor and earnestness, it also demands a control that shall master and direct that earnestness. The impression that great force is used upon small matters, and that the speaker's limitations are obvious, is fatal to success.

Reserved force, however, is not suppressive of earnestness. The dull speaker may never be excessive nor extravagant in physical or emotional energy, but it cannot be said that he is governed by reserved force. He is, instead, lacking in force, since one can reserve only what he has. The speaker with the control of reserve, it is safe to say, feels more than others. He gives the impression that he has sources of power upon which he does not find it necessary to draw. His store of information is not exhausted; his physical strength could well endure more; his vocal force is within the range of easy delivery; his emotions are chastened within appropriate manifestation.

Many speakers start out with an abrupt force that shocks the audience, and then allow the force gradually to diminish. Consequently, at the climaxes there is insufficient force to make them effective, and finally the close is feeble. The process of good speaking has been reversed. Sometimes excessive force continues uniform from beginning to

end; and at other times there is unnecessary and excessive, sometimes periodic, application of force. Other violations of this principle are excessive bodily action, pacing the platform, swinging the arms; the lungs are allowed to become exhausted, the tone is breathy, excessive loudness is obvious.

Specialization of Function. — As specialization economizes effort, it is to be regarded as an aspect of reserved force. By specialization of function is meant that in the accomplishment of any purpose only those agents, organs, or muscles are used that are necessary to the achievement of the specific aim. It implies also the successive instead of the simultaneous use of the several parts. The awkward walker, for example, exerts the whole body, while the graceful walker uses only the organs and muscles of locomotion. Again, contrast the excessive muscular exertion of the person learning to ride the bicycle with the ease and localized effort of the skilful rider.

In Public Speaking, there is a tendency to use too many parts, and to use the necessary parts simultaneously in any special act. At times, physical energy is substituted for vocal discrimination, noise for emphasis. In physical carriage, the body should be erect, free; and in movements, only the organs of locomotion should be used. In voice, only the kind and force adapted to the special demand should be allowed. Excessive and laborious use should be guarded against. In enunciation, only the tip of the tongue should be active, if the proper sound demand it alone. In gesture, the whole body should not be thrown with the movements of the arms; and the fingers should distinguish their function from that of the hand.

These examples will serve to show the application of the principle of specialization in delivery.

As might be supposed, specialization is realized by inhibiting the reflex participation of unrelated functions,

and by educating the special functions to depend on their own office. For example, where emphasis is called for, train the voice to use emphasis instead of loudness. Again, when the hand and arm only are needed in gesture, compel the body to remain passive. To the audience, specialization gives the impression of ease and elegance, and so satisfies the æsthetic demand of eye and ear.

Reserved force manifests itself in the following ways: —

1. *In the physical bearing.* It is strong, and every movement has a purpose, and is without excess. It is closely identified with physical control; the co-ordinations are accurate and timely. It suggests culture and good character.

2. *In the use of the voice.* The breath is all converted into tone. The chest is active, the lungs are well filled. Breathing is never labored nor obtrusive. There is an absence of noisiness.

3. *In suppressed emotion.* In reserved force, there is the impression given of strong and vital thought and feeling. The speaker seems to express less emotion than he feels. Intensity and dynamic effort, rather than noise, are the manifestations of such force.

4. *In a masterful hold upon the audience.* The speaker seems to hold the audience by direct effort of will. This hold upon the audience seems to reflect its power upon the speaker, and he in turn is restrained or held by the audience. Poise and purpose are controlling. Mentally, emotionally, vocally, the audience is in the grasp of the speaker. The total impression upon the audience is that of vigor with ease.

5. *In specialized effort.* This gives the impression of ease and grace.

CHAPTER VI

THE CONVERSATIONAL BASIS

THE conversational style of delivery is the next source of clearness, force, and elegance in Public Speaking. The communicative attitude of mind, direct address, is closely related to the conversational style. This style is the basis of all effective delivery. It is simple, direct, varied.

The conversational is not to be confused with the feeble and indifferent manner of speaking. It demands animation, energy, and is consistent with loudness.

The main characteristic of the conversational is that of *variety*; and in this respect is identical with our characterization of speaking as opposed to reading. In the delivery of strongly emotional, oratoric, and forensic discourse, the delivery heightens with the emotion. Increased intensity, loudness, and dynamic effort will be demanded; but then the words containing the leading thought will be differentiated by change of pitch and increased *ictus* (emphasis), and by use of the characteristic long slides belonging to the conversational style.

After each emotional heightening, there must be a return to the composure and discrimination of the conversational. Without this return the style becomes "declamatory," "speech-making," "noisy," "grandiloquent." This kind of delivery is loud, labored, and heavy, and is sometimes called monotonous. It deals with a single emotion; and even this does not grow out of the ideas involved, but is, rather, that vague feeling arising out of the notion that something important is being attempted. The emotion may be the prevailing emotion of the speech or compositi-

tion, without any of the varied emotions, the lights and shades, of the piece; but even in this case the speaker is blindly swept along.

Transition. — An important aspect of the differentiating process of the conversational style is that of *transition*. The separation of the parts of the sentences, of one sentence from another, and the change from one paragraph to another, are clearly marked by pause, change of pitch, kind of voice, etc. The delivery changes with the varied thoughts and emotions. At the main divisions, there is a lull not unlike that of well-ordered conversation when the subject is spontaneously changed. The speaker then starts out with much of the composure and deliberation of a new beginning.

Another aspect of the conversational delivery, closely allied to that of transition, is that of *time-taking*, or deliberation.

In beginning, the speaker should be deliberate; for the persons of the audience are thinking of many things other than the speech. If he speak rapidly, they will become bewildered and be left behind. The speaker should be sure that the listeners are with him before the pace is greatly quickened. The same conditions are to be observed in the transitions of the main divisions.

Time-taking is not to be confused with lazy, tardy, drawling delivery. In the heat of the emotion, the time may be unusually rapid: so also may the utterance of slurred phrases in all kinds of delivery; but even in rapid delivery some parts are retarded, and pauses made at appropriate places.

Silence. — The hesitance and thoughtfulness, at times characteristic of the purely colloquial, should be allowed as a feature of the conversational style. Normal silence, arising from a transition of ideas, is an important factor in delivery. The mind of the speaker, however, at this

point must be active, as the silence resulting from mental vacuity is quite another matter. The silence resulting from waiting on the idea, or from adjusting one's self to a new trend of ideas, is full of significance. It points to the past, and anticipates the future. At such pauses the listener is active, adjusting himself to the conditions; hence, no disappointment is felt, no time is lost. Contrast the short silence occasioned by a misplaced page of manuscript.

The inexperienced speaker regards silence as ominous. To him it seems to suggest inefficiency and to presage failure. He must hear his voice constantly sounding. Except in the case of natural drawlers and stolid folks, the art of time-taking in delivery must be acquired.

The Start.—Select persons (possibly an individual is better) in the farthest part of the audience, and direct your talk to them. To insure a proper start, Col. T. W. Higginson recommends the speaker to say, when occasion admits, as in after-dinner speaking, "I was just saying to my friend here." This induces the conversational attitude. A favorable start is the best assurance of a good time speaking. To recover from a faulty beginning as to key, force, and time, is difficult, if not impossible. Think of good speaking as simply *strong talk*.

CHAPTER VII

THE AUDIENCE

THE next source of the essentials of Public Speaking is that of the audience. The speaker is conditioned by the audience as truly as the audience is affected by the speaker. A speech is, in fact, the joint product of speaker and audience. The audience reflects the thought and feeling of the speaker; and the speaker, in turn, reflects the mind of the audience. He intuitively realizes the sympathy of the audience, and is quick to feel when a false chord is struck. He realizes when an unwelcome or unharmonious idea is felt by the audience. The stimulus of attention and sympathy is, at times, exhilarating in the highest degree. In the highest flights of oratory, so unobserved are the symbols of communication, that the minds of the speaker and listener seem to affect each other immediately. Antagonism may overcome a feeble speaker; but he who is confident of the right and assured of his strength finds it a stimulus. He arouses his energies, determined to win.

Speaking, in which there is not conscious communication, is destructive of everything that might be called eloquence. A response of some kind is essential to the welfare of speaking. Frequently the speaker is unconscious of this lack of grasp on the audience, because he is having a good time all alone, or is occupied with the subordinate processes of the speech. At other times, the conscious lack of grasp is realized in an overwhelming way. In order to communicate, the speaker must first of all gain, and then hold the *attention* of his audience.

Attention.—“He held the attention of the audience

from the beginning to the close," is often heard in proof of a successful effort. The ability to do this is one of the commonest tests of effective speaking. It is the safest one, too, if the speaker is sure that the attention given is *spontaneous*. Spontaneous attention is the attention that the person *must* give because he cannot, under the circumstances, avoid it.

Frequently, however, the attention is voluntary or "forced," and is the result, not of the speaker's power, but of the good manners of the audience. The listener compels himself to attend. It requires effort, and involves purpose.

A speaker with marked ability to hold the attention and to exert a masterful control over an audience is called *magnetic*. No description of a speaker's power is more common than this, and yet none is more vague. Sometimes it is used as a literal description of what takes place. The speaker is said to magnetize the audience with "animal magnetism." In describing the power of a certain speaker, a minister of more than ordinary culture once said to me, "I could almost see the fluid pass to the audience." With imagination a little more vivid, the cautious "almost" would have been turned into an absolute statement.

What are the most striking effects produced by the "magnetic" speaker? Rapt attention, that makes the listener oblivious to all else but the speech. The listener enters thoroughly into the thoughts, emotions, and volitions of the speaker. For the time he loses his independence; he is susceptible to the slightest suggestion; he involuntarily applauds, laughs, cries, is pitiful, burns with indignation, becomes angry, as swayed by the thought of the speaker. The stir of the audience and the sigh of relief are the most common reaction from this kind of attention. The listener "comes to himself," somewhat as if waking out of a dream. Sometimes the issue is in action, as when the audience of Demosthenes cry out, "Let us march against Philip!"

In rapt attention the members of an audience have been known to rise to their feet, sometimes to applaud, at other times to stand with fixed gaze and open mouth.

Do not these manifestations suggest hypnotic states? Certainly these results are not due to any occult power of mind or any mysterious "fluid." They are perfectly normal, and are explicable as phenomena of *spontaneous attention*. And as recent psychology gives up the theory of a "mesmeric fluid" and "animal magnetism," and accepts the phenomena of attention and suggestion—purely psychic processes—as an explanation of the hypnotic state, so, also, in analyzing the power of magnetic speaking, crude notions of a peculiar fluid must be abandoned.

The matter of the speech and the manner of the delivery adapted to secure the spontaneous attention of the listener, — that is, to lead the attentive mind on step by step in the thought, feelings, volitions, and aims of the speaker, — is the only mystery involved. To secure, in some measure, this involuntary attention of the listener, even though genius is lacking, is the legitimate aim of every modest student of speaking.

1. **Communicative Attitude.** — To secure attention and get a response, the speaker must, first of all, be in the *communicative* attitude of mind. This is the attitude of direct address. As language is social in its function, it is impossible to a solitary mind. We may, indeed, have sounds and symbols without having language, for language always presupposes a real or imaginary mind addressed. In Public Speaking, the mind of the audience is directly communicated with by means of the voice and action.

(1) The communicative attitude of mind *speaks to*, and *not before*, an audience.

(2) It is essentially the *vocative attitude*. The speaker at his best spontaneously says, "My friends," "My neighbors," "My countrymen," "Fellow-citizens," "My brethren."

These are, in their best use, by no means mere conventions of speech. When the words are not used, the speaker should, from time to time, mentally supply the vocative.

(3) The communicative attitude manifests itself in *facing the audience*.

The speaker should not merely "appear before the audience," but should look at it. The eye is not only expressive, but controlling. It first challenges attention, and leads in all expression by gesture. Gesture while looking intently at the manuscript, or above and beyond the audience, is provokingly ineffective. In every description that necessarily takes the eye away from the audience, the eye starts from the audience and returns to it. Playing back and forth, the eye, together with the movement, says, "Do you see it?" The speaker should localize individuals or groups, and study the effect of the effort upon them. To give proper pitch and direction to the voice, select a person in the farther part of the room, and speak to him as colloquially as possible. In speaking to individuals of the audience, however, do not "catch their eye," that is, to recognize them. Speaking then becomes personal, and is liable to give offence.

(4) *Communication objectifies the thought*. The *subjective* or *soliloquizing* attitude of mind is to be avoided. "Objectify," must be frequently urged upon the student. "Talk it out;" but not noisily or fussily.

2. **Deferential Attitude.**—The *deferential* attitude of mind and manner quickens the sympathies of both speaker and audience. The arrogant, boastful attitude repels, while the simple and frank manner wins sympathy and attention. But deference to the audience has its sources in good-will.

In these ways, if the matter is adapted to the purpose, the listener is interested, foreign thoughts excluded, and, by the laws of association, the mind is led on step by step in the thoughts and emotions, and to the purposes of the speaker.

CHAPTER VIII

GOOD-WILL

WE have already, in several places in this treatise, come upon the idea that effective speech is in its roots moral. We face the same conception again. No one who, from the pulpit, at the bar, on the rostrum or platform, speaks upon serious matters, has any right to demand a hearing unless he intends the good of those addressed. The good of man is the most comprehensive aim of the speaker, as it is of all human effort. If one speak merely for entertainment, he must, in order to get into the best frame of mind for the purpose, even in this, will the temporary good of those addressed. If effective speech is essentially moral, it must be because of its aims. The aim of true speech is not victory, but the welfare of the individual and the race.

Good-will toward those with whom we communicate has an inherent force that defies analysis. Some aspects of it, however, may be brought under our attention.

1. The speaker inspired by good-will recognizes the rights and worth of man, and assumes the attitude of deference when speaking to men. This opens the door to their emotions through their sympathies. This right to civil and fair treatment is specifically recognized in the conventional compliments of Public Speaking. Though known to be conventional, they still have value, and are ineffective only when compliments degenerate into flattery. Compliment is all the more effective if genuinely sincere.

2. Again, good-will is a fertile source of *sympathy*. Sympathy is one of the most practical demands of good speaking.

By means of it the speaker reaches the listeners' point of view, feels what they feel, and is guided accordingly. It is the force of the "one mind." Interests are identical, the feelings are in accord, and the speaker is heard gladly.

3. The *confidential* attitude is an important aspect of sympathy. In consequence of it the speaker is sincere, frank, — takes the audience into his thoughts and motives. Opening the channels for free communication, and bringing the mind into close touch, he reaches toward the audience and talks to its individuals.

The confidential attitude is profitably attended to in connection with the voice and bearing. Vocal direction and modulation are immediately affected by it, as is also the physical bearing. The aspirate or half-whispered tone, carefully directed to the individual, is the intense form of the confidential voice. But in speaking, other elements necessarily modify this form. Nothing, however, so develops the agreeable voice as the sympathetic emotions.

CHAPTER IX

VARIETY

AN adequate utilization of the principles already discussed will foster that variety which is indispensable to effective speaking. It should, however, be definitely held before the speaking-aim as a point to be realized. The demand for variety is fundamental in the human mind. Nature, with her infinite forms and colors, with her changes, is adapted to satisfy this demand for variety, which in its aspects of change and difference is fundamental in all thinking. Sensation is realized only through change or difference. For instance, the foul odor of a room is not detected by the occupant long accustomed to it. A person coming from out-of-doors, by contrast, at once forcibly appreciates the condition. We have already treated the importance of differentiation in the thinking process. This differentiation manifests itself objectively as variety.

Variety in the aspect of novelty is interesting to the listener. It is a means of keeping the mind alert and attentive, and so reduces the effort of hearing. The mind says, "What next?" and is constantly expectant. The soporific influence of uninteresting discourse, or of monotonous, uniform delivery, is too familiar to most audiences. People sleep well—the senses are dormant under even loud noises when they are uniform. A lull in the delivery or actual pause is more arousing than uniformly loud tones.

Variety must not be capricious. Changes of force, of rate, or of other elements, must grow out of the thought and feeling of the speech. The practice of a prominent preacher, formerly of Boston, well illustrated faulty change. He, in a

most arbitrary fashion, would suddenly change the pitch. It was done to rest the voice. The change, and hence all its benefits, might have been secured by letting it be expressive of the variety in the thought and feeling.

As in all art, so here, variety must, however, recognize the claims of *Unity*. The leading thought of the speech and principal aim must unify all the parts. The lesser unities of paragraphs, and even sentences, must not be overlooked. Moreover, each speech or selection has its own atmosphere or prevailing emotion underlying all the variety of its parts. It gives the ideational, and especially the emotional unity of speech. All the parts must harmonize with this unity. The atmosphere of tragedy differs from that of comedy. That of the funeral sermon differs from that of the cheerful essay. Each part of a discourse is colored emotionally by each immediately adjacent part. With the ideal differentiation the relation with reference to unity must also be observed. The anger of one part colors the tenderest sentiment of the adjacent part. Words introducing a quotation are colored by the emotion of the quotation.

But, possibly, variety is more difficult to realize than unity, and leading attention must be given to it. To secure variety in the delivery, the speaker must first of all realize the content of the language. Again, by attending to the objective aspects of delivery, controlling the kinds of voice, rate, pitch, and other features of delivery, one may more readily master this source of effective speaking.

BOOK III

ELEMENTS OF THE ESSENTIALS OF PUBLIC SPEAKING

CHAPTER I

ELEMENTS OF CLEARNESS

SEC. I. **Enunciation.** — Enunciation refers to the delivery of words as such. It involves purity of tone (to be discussed under voice), syllabication, vowel moulding, and consonantal articulation. The distinct enunciation of words, including as it does the clear-cut coinage of syllables, is the leading element in the intelligibility or clearness of delivery.

The mistake of supposing that distinct utterance depends upon loudness is common. I have found that persons of meagre training, speaking for the first time in a large hall, must almost invariably be restrained from excess of vocal effort. Noise is the result of such effort, but the words are unintelligible. Aiming at distinctness by means of loud and strained vocal effort leads to a clumsy formation of the vowels and consonants, and so defeats its purpose.

Mr. A. M. Bell says that the Rev. Mr. Spurgeon, addressing an audience of twenty-five thousand people in Agricultural Hall, in London, was, because of his accurate and vigorous enunciation, distinctly heard by all.

For distinctness, the speaker should aim at pure rather than loud tone, and depend mainly upon effective enunciation.

Syllabication. — Although the syllable strikes the ear as a single impulse, it is usually composed of more than

one element. The word "man" has three, while "strands" has seven elements; but they are uttered so quickly that they strike the ear as one sound. To do this well requires a quick, as well as an accurate action of the organs. Attention should be centred rather upon syllables than upon words.

Enunciation is frequently bad, because insufficient *time* is given to each word. The speaker attempts to give long words, and words difficult to utter, in the time of short words, and words easy of utterance. This results in a tumbling or skipping of syllables. Taking care, then, of the syllables remedies this feature of faulty enunciation. Such words as "uninterrupted," "indivisibility" must be given time, so also difficult combinations, especially a succession of sounds of the same order. Try the following sentence from Carlyle: "In this world with its wild whirling eddies and mad foam oceans . . . dost thou think that there is therefore no justice?"

Accent.— Each accented syllable requires a separate and decided vocal impulse or ictus, while the unaccented syllable may be given with remission of the effort. For instance, in "king, king," and in "boy-hood" each syllable requires a separate impulse; but in "kingly" and "boyish," the unaccented syllables are given with the vocal remission. It is evident, then, that neglect of the accent lessens the vigor of enunciation.

Vowel Moulding.— Shaping the mouth for the vowel formation may most accurately be called moulding the vowel. The student should appreciate this characteristic of vowel formation. A fuller understanding of the nature of both vowels and consonants must prove helpful in their utterance. A *vowel* is the result of vocalization with a definite, fixed position of the organs of enunciation. It is syllabic, and in its formation the breath is not obstructed.

A *consonant* is the result of vocalization with a definite,

fixed position of the organs of enunciation. It is non-syllabic; and in its formation the breath or voice is obstructed by two articulating parts; as, for instance, the tip of the tongue and hard palate in "t." Consonants are articulated, while vowels are moulded. In current enunciation the obstruction is but momentary; but it is sharp and accurate. Vowels form the sensuous, and consonants the intellectual elements of speech. The use of the latter is the prerogative of man alone. Women articulate better than men; the cultivated, better than the uncultivated. Clear-cut enunciation is one of the signs of intellectuality and refinement.

The student should accustom himself to an elementary, that is, separate utterance of the vowels and consonants.

English Vowels.—The following is Mr. A. M. Bell's list of vowels:—

1. \bar{e} ve	7. orange	13. do
2. \bar{i} ll	8. ah	14. cure
3. \bar{a} le	9. err	15. pole
4. care	10. up	16. ore
5. m \bar{e} t	11. ice	17. all
6. \bar{a} t	12. far	18. on

\bar{i} = i + e; \bar{a} = a + ee; o = o + oo.

\ddot{A} (far), $\bar{o}\bar{o}$ (pool), and \bar{e} (feel), may be regarded, so far as the position of tongue, lips, and vocal cords are involved, as typical vowels.

In "ä," the lower jaw drops, the upper lip is lifted and arched, showing the central upper teeth, the aperture conforming in a general way to the outline of a triangle, whose base is the lower lip. The tongue is flattened and hollowed.

In a general way, the position for "ē" is the reverse of this. The mouth is extended from side to side. The position is a more nearly closed one, and the organs are brought nearer together. It is the "smiling" position of the mouth.

In "oo" the lips are rounded.

English Consonants.—The following is Mr. A. M. Bell's list of consonants:—

With BREATH only.

Th in thin.
Wh in whey.
F in fell.
S in sin.
Sh in shun.
T in tin.
H in how.
K in king.
Q in queen.
P in pin.
C in church.

With VOICE.

B in ban.
V in voice.
W in will.
D in do.
Th in this.
L in lo.
R in ray.
Z in zinc.
Zh in vision.
Y in yes.
G in go.
J in judge.

With nasal VOICE.

M in man.
N in nun.
Ng in song.

Exercise.—From the nature of vowels and consonants, it must appear that skill in enunciation is secured by means of the *accuracy*, *promptness*, and *vigor* of their utterance. Practice to this end must be elementary. Supplementary attention moreover, while in the act of speaking, may be given to enunciation.

Practice.—(1) *Fronting the tone.* (To be discussed under the section on voice.)

(2) Sounding the separate vowels and consonants of the tables.

(3) Shaping the mouth for *lip-mobility*: with voice, and again without voice, round the lips on $\bar{o}\bar{o}$, rapidly change to *ah*, and then to \bar{e} . Thus: $\bar{o}\bar{o}$, *ah*, \bar{e} , etc.

(4) Spelling words phonetically.

(5) Exercising the tip of the tongue. Practice do, do, etc., rapidly; change to to, to, etc.; now repeat “fa, la, si, do.”

(6) Speaking with exaggerated movements of the tongue and lips, as though talking to the deaf, generously opening the mouth—teeth as well as lips.

(7) Carefully and patiently pronouncing each separate word of any selection to be delivered.

(8) Enouncing difficult combinations: fifth, eighth, this, then, should'st, would'st, sixty-sixth, cloud-capt, ing, ness, lovedst.

“’Twas a wild, mad kind of a night, as black as the bottomless pit,
The wind was howling away like a Bedlamite in a fit,
Tearing the ash boughs off, and mowing the poplars down,
In the meadows beyond the old flour-mill where you turn to go off to the town.”

“Nothing could stop old Lightning Bess but the broad breast of the sea.”

“Lovely art thou, O Peace, and lovely are thy children, and lovely are thy footsteps in the green valleys.”

wild whirling eddies. . . .

(9) In speaking, (1) avoid forcing the voice; (2) centre the attention upon syllables; (3) attend to the final syllable of each word; (4) project the tone, making the consonants fricative, and giving the vowels due quantity.

SEC. II. **Emphasis.** — The intelligibility, or clearness, of the delivery depends in the next place upon Emphasis. By change of emphasis, as many different ideas may be conveyed as the sentence contains words. It follows from this, that an emphasis not sharply given may blur, and one placed at random may defeat the intended meaning. Hence it is of practical importance to know *how* to emphasize a word. The intention to emphasize a word makes the thought of that word stand out prominently in the mind.

A word is made emphatic by making it stand out prominently from among the rest of the sentence. For intellectual emphasis this is done by placing the word on a higher pitch, and uttering it with increased ictus. This stress must, of course, be upon the accented syllable. The accented

syllable bears the same relation to its word as the emphatic word bears to its sentence.

"The feudalism of *Capital* is not a whit less formidable than the feudalism of *Force*."¹ The words "capital" and "force" are rendered emphatic by being lifted on a higher pitch than the rest of the words, and by increased ictus. Change the emphasis to other words and the meaning is changed.

There is another order of emphasis, mainly emotional, given by pausing before or after a word or phrase, and the use of a different kind of voice.

"Up the English come — too late."

Pausing before the phrase "too late" illustrates this kind of emphasis. Ordinarily emphasis means the treatment of the word as first described. It is by far the most important feature of emphasis, and the latter order is mentioned mainly for completeness of treatment.

Sometimes the idea to be emphasized is contained in a phrase. In this case the phrase is to be regarded as a long compound word.

In applying emphasis, it is of primary importance to know *what* word to emphasize. To determine the proper word to emphasize, main reliance must be placed upon the analysis of the language-content. Sometimes, however, the meaning that best suits the mind's purpose is found out by trying different emphases, and so allowing the ear to guide. The clearer the style of the composition, the easier it is to select the right emphasis. Since the thought process is one of comparison, the word containing the *new* idea or *anti-thetic* idea must always receive the leading emphasis. Beyond the primary and secondary emphasis the objective treatment cannot profitably go.

¹ Horace Mann.

² Browning: Hervé Riel

Faults. — The more common faults to be guarded against are, briefly, these : —

1. Emphasizing too many words. Where all are generals, there can be no privates.
2. Emphasizing words at regular intervals.
3. Emphasizing unimportant words.
4. Emphasizing words at random.

As already stated, the main dependence for correctly placing emphasis is in clear thinking.

SEC. III. Phrasing, or Grouping. — In the analysis under the chapter on “Content of Language,” we have found that a sentence contains, (1) that of which something is stated, and (2) that which is stated of the something. Now, these leading parts of the idea are restricted, extended, and otherwise modified by subordinate ideas. Some of them affect the subject, others the predicate. In some sentences additional ideas of co-ordinate value, in others parenthetical or explanatory ideas, are introduced. Clearness, then, in delivery, requires that these relations be expressed. This is done by vocal punctuation and other modifications called phrasing, or grouping. The principal means of phrasing are, *pause*, *pitch*, and *rate*; and although inflection is primarily expressive of emotional states, it also plays an important part in grouping, since, in this, the falling slide closes the thought, while the rising slide indicates an incomplete idea.

Ideas are discriminated by pausing between them. The degree of their separation determines the length of the pause. Ideas of equal value assume, in the main, the same pitch. Parenthetical and other subordinate ideas are slurred by the use of more rapid utterance. Such a phrase, when introducing an important explanation, becomes a leading idea, and is treated accordingly; that is, it is given in slower time.

Elliptical ideas are accounted for by means of pauses. A single sentence may illustrate grouping.

"It may, in the next place, be asked, perhaps, supposing all this to be true, what can *we* do?"¹ The group, "in the next place," is formed by pausing before the word "in" and after "place," and by giving the group on a lower pitch, with slightly increased rate; "be asked" returns to the pitch of "it may," and slows down slightly. The group, "perhaps," receives a pause before and after, and is rendered on a lower pitch. The ellipsis, or omitted part, after "perhaps" is "be asked," hence, pause as long as would be required to say these words. The group, "supposing . . . true," is separated by pause, and still lower pitch and faster time. The group, "what . . . do?" is separated by pause, and returns to the pitch of the first two words of the sentence.

SEC. IV. **Transition.** — Transition may be regarded as an accompaniment, if not an aspect, of phrasing and grouping. More exactly, it describes the changes that take place in passing from one group to another. As we have already shown, some of these groups are within the sentence. But there are larger groups or unities that must be attended to in delivery. Each completed idea, usually indicated by the sentence, must be clearly separated from its fellows. A transition from a literal statement to an illustration, from one part of a description to another, must be distinctly made.

The passage from one paragraph to another, from one stanza to another, being among the larger groups, requires transition of wider intervals.

While transition primarily marks the thought-groups of the speech, it is also expressive of the emotional changes of the group. The ebb and flow of any emotion, and the change from one emotion to another, are among the occasions for transition. These emotional changes may be as widely divergent as the grave and the gay, or so delicate as to be difficult to analyze.

¹ Daniel Webster : Public Opinion.

Transition from group to group is effected, first of all, by *pausing* between groups, and then by change of *rate*, of *pitch*, and of kinds of voice within the group.

While no attempt is made to illustrate the fine shades of grouping and transition, it is thought worth the while, on a single sentence, to give the main features of the grouping, with special reference to the emotion.

"'Tis true this god did shake; his coward lips did from their color fly." The group, "'tis true," reaffirms with slight irony. The transition to the group "this god," is marked with intense irony. Transition to "did shake," less ironical, strongly affirmatory of a suppository denial of shaking. The groups, "'Tis . . . shake," are given with irony, — high pitch, deliberation, circumflex. The transition or change to the second member is marked. A tinge of irony remains. But Cassius attempts to be rather more indifferent, and to make, mainly, a statement of fact, lower pitch, more rapid rate, major slides.

How, then, may the speaker become skilful in the use of Transition? In this, as in other aspects of speaking, the main dependence should be in mental activity. Some common hindrances, however, may be noted, and a few hints be given from the objective point of view.

The following are the more common faults: —

1. I have frequently found pupils grouping by mechanically following the punctuation. Punctuation only in a general way indicates the pauses of delivery, and does not reach at all changes of rate and pitch. Sometimes the pause is as long at a comma as it is at other times at a period.

2. Another common fault is the habit of running on without change as long as the breath allows, and, in the main, pausing only to supply the lungs. Akin to this is the fault of capricious pausing without reference to sense.

3. The fault of falling into a melodic swing, and pausing at regular intervals, is to be guarded against.

4. Probably no fault under this head is more common than that of hurriedly pouring out words, with little or no recognition of differentiated parts. Such delivery is fluent, but fluency is not eloquence.

As restlessness and anxiety precipitate the speaker into false pausing and pitch, he should direct his attention to ease and time-taking, and by effort of will apply pause, pitch, and rate according to the requirements of transition. Always distinctly aim at making the thought *clear*.

CHAPTER II

ELEMENTS OF FORCE

SEC. I. **A Good Voice.** — A voice may be clear, ringing, and easily heard at a distance, and still not be a good voice. For a voice may have those qualities, and at the same time be harsh, throaty, strident, and be limited in range of pitch, and, most serious of all, deficient in musical quality. To be good, a voice must be, not only an organ of clear enunciation, but be capable also of expressing all shades and complexities of emotions. This capability is due, in the main, to its musical quality. A voice of this kind contributes primarily to force; but inasmuch as a musical voice is agreeable in itself, it also satisfies the æsthetic demands.

A good voice is characterized by Strength, Flexibility, Purity, Range of Pitch, and Resonance.

1. *Strength* refers to those qualities that render the voice capable of sustained effort, and to its capacity for loudness. Its further and most satisfactory manifestation is a well-supported tone that gives the impression of *solidity*. Strength is favorably affected by a healthy condition of the lungs, and of the muscles and membrane of the vocal passage; but it is secured principally by the strength and proper use of the muscles of respiration. If the diaphragmatic and other muscles of respiration fail to act strongly and accurately, a feeble, relaxed tone, lacking in the power of projection, results. While it is true that a strong resilience of the lungs aids in strength of tones, vocal strength does not, as popularly supposed, depend mainly upon "strong lungs," but upon the strength and upon the

sustained resistance of the inspiratory, against the expiratory act of breathing.

In ordinary breathing, the rather long act of inspiration is followed by a sudden relaxation of the inspiratory muscles, and quick expulsion of the breath. This process, although normal in ordinary breathing, is reversed in the production of voice. Hence, in speaking, the tendency is still to sudden expulsion of breath, and consequent feeble tone. This must give place to strong and sustained muscular action, resulting in slow and firm dealing out of the breath.

2. *Flexibility.* By flexibility of voice is meant the ability to change easily from pitch to pitch, on successive syllables, either by sliding, or by a distinct change from one pitch to another. It includes also the "vanish" or slide of the voice on the single vowel. For instance, "a" is properly a compound tone composed of $\bar{a} + e$. As ordinarily pronounced by a good voice, the latter part (e) of the sound glides to a lower pitch. Harsh tones result in part from a lack of this "vanishing," or gliding. From these considerations it is at once evident that the music of the tone is enriched by flexibility.

3. *Purity of tone.* To be most effective, a voice must be composed of pure tones; that is, tones free from waste of breath. Upon this quality the carrying power of the voice primarily depends. It is also one of the conditions of rich resonance. Vocalizing while panting and puffing after violent exercise gives an exaggerated exhibition of breathy voice. But sudden collapse, running too long on one breath, and faulty adjustment of the vocal cords, are the more common causes of impure tones.

4. *Range of pitch.* That many speakers use a limited range of pitch, usually too high or too low, is a matter of common observation. The use of the medium pitch, ranging above and below according to the emotional demands, is

quite as necessary in speech as in music. The nature and power of this use hardly need extended treatment.

5. *Resonance*. Even persons unskilled in vocal analysis call one voice "harsh;" another, "thick;" another, "throaty;" and so on; and, on the other hand, they say another is "ringing;" another, "rich and full;" and still another is called "pleasant," or "musical." The last term is not only a popular, but also an accurate description of a voice rich in resonance. This property of voice variously called "timbre," "klang," "color," "quality," is that which gives individuality to voice, or which distinguishes one voice from another; for each voice has its own way of combining its partial with its fundamental tones, and it can be distinguished from another, just as we distinguish a flute from a violin or an organ, by the characteristics of its resonance. The meaning of fundamental and partial tones, and the part they play in resonance, may be made clear by a brief discussion of the *physical basis of voice*.

Sound. — Physical acoustics is a section of the theory of elastic bodies. Elastic bodies vibrating, set the air in vibration, producing wave-like motions that reach to distant points. These wave-like motions radiate in all directions, and are similar to the agitation produced by throwing a stone into a placid sheet of water. The air vibrations, if sufficiently rapid, striking upon the ear, produce the sensation of sound.

Sounds are distinguished as (*a*) musical tones and as (*b*) noises. Musical tones result from rapid *periodic* vibrations of sonorous bodies. Noises result from *non-periodic* vibrations.

Musical tones are distinguished as to —

1. Force or loudness.
2. Pitch or relative height.
3. Quality.

Vibrations of sonorous bodies producing sound may be seen by the naked eye; felt, as in touching a tuning-fork; and by mechanical contrivances their amplitude, form, and rapidity may be determined.

Force, or loudness of sound, depends upon amplitude of vibration. The wider the vibration, the louder the sound.

Pitch, or place in the scale, depends upon the rapidity or rate of vibration. The greater the number of vibrations in a second, the higher the pitch. The highest audible number of vibrations is 38,000 per second; the lowest, 20 per second; from 40 to 4,000 (7 octaves) only are valuable for music or speech. The number of vibrations is very accurately determined by means of an instrument called the siren, consisting of a perforated disk in rapid revolution.

Quality is that peculiarity which distinguishes the musical tones of a flute from a violin, or that distinguishes different voices, and depends upon the *form of vibration*.

A string or resonant body is found to vibrate not only the entire length, but at the same time in sections which are aliquot parts of the whole.

The sounds of these sectional vibrations, combined with the sound of the whole or prime vibration, give a compound tone that ordinarily reaches the ear as one tone. The tones of these sectional vibrations are called *overtones*, or *partials*, and mingling with the tone of the prime vibration, give the *quality* of tone. The prime tone is generally the loudest and lowest, and names the pitch of the compound. The "upper partial tones" are harmonics of the prime.

Compound Tones. — The most important of the series of these upper partial tones are as follows: —

The first upper partial is an octave above the prime, and makes double the number of vibrations in the same time.

The second upper partial is a twelfth above the prime, making three times the number of vibrations in the same time as the prime.

The third upper partial is two octaves above the prime, with four times as many vibrations.

The fourth upper partial is two octaves and a major third above the prime, with five times as many vibrations.

The fifth upper partial tone is two octaves and a major fifth above the prime, with six times as many vibrations.

The sixth upper partial is two octaves and a sub-minor seventh above the prime, with seven times as many vibrations.

The seventh upper partial is three octaves above the prime, with eight times the number of vibrations.

Many other partials occur in some compound tones, but always in the same relative position.

“*Simple tones* have a very soft, pleasant sound, free from all roughness, but wanting in power, and dull at low pitches.”

“*Musical tones*, which are accompanied by a moderately loud series of the lower upper partial tones up to about the sixth partial, are more harmonious and musical. Compared with simple tones they are rich and splendid, while they are at the same time perfectly sweet and soft if the higher upper partials are absent.”

“If only the uneven partials are present, the quality of tone is *hollow*; and when a large number of such partials are present, it is *nasal*. When the prime tone predominates, the quality of the tone is *rich* or *full*; but when the prime tone is not sufficiently superior in strength to the upper partials, the quality of the tone is *poor* or *empty*.

“When partial tones higher than the sixth or seventh are very distinct, the quality of the tone is *cutting* and *rough*. The degree of harshness may be very different. When their force is inconsiderable, the higher upper partials do not essentially detract from the musical applicability of the compound tones; on the contrary, they are useful in giving character and expression to the music.”

“Tuning-forks are the most difficult to set in sympathetic vibration. To effect this they must be fastened on sounding-boxes which have been exactly tuned to their tone. If we have two such forks of exactly the same pitch, and excite one by a violin bow, the other will begin to vibrate in sympathy, even if placed at the farther end of the room, and it will continue to sound when the first is damped. The astonishing nature of such a case of sympathetic vibration will appear, if we merely compare the heavy and powerful mass of steel set in motion with the light, yielding mass of air, which produces effect by such small motive power that it could not stir the lightest spring which was not in tune with the fork. With such forks the time required to set them in full swing by sympathetic action is also of sensible duration, and the slightest disagreement in pitch is sufficient to produce a sensible diminution in the sympathetic effect. By sticking a piece of wax to one prong of the second fork, sufficient to make it vibrate once in a second less

than the first, a difference of pitch scarcely sensible to the finest ear, the sympathetic vibration will be wholly destroyed.”¹

Thus sympathetically the chambers of the pharynx, ventricles, nares, mouth—the entire vocal passage, chest, and head—re-enforce the tones of the vocal bands.

Vowel-resonance.—One vowel sound is distinguished from another, though both have the same pitch and intensity. This fact was long a question of inquiry. Sir C. Wheatstone first stated the *true* theory, which was afterwards subjected to exhaustive study by Helmholtz. “The vibrations of the vocal bands associate with the vibrations of the resonant cavity of the mouth, which can so alter its shape as to resound at will either the fundamental tones of the vocal cords or any of their overtones. With the aid of the mouth, therefore, we can *mix together* the fundamental tone and the overtones of the voice in different combinations.” Helmholtz was able to imitate those tones by tuning-forks, and by combining them appropriately to produce the sounds of the vowels.

I once had the pleasure of seeing Mr. Alexander Graham Bell exhibit the fact that vocal pitch may be determined by the shape of the mouth cavity. Closing the mouth, and moving the tongue to alter the shape of the cavity to suit, the pitches of the scale were distinctly produced by snapping a lead-pencil placed against the windpipe.

For practical purposes we distinguish the *chest* from the *head* resonance. The former is brilliant, clear, and ringing; the latter is full and mellow. Chest resonance is due to the actual sympathetic vibrations of the chest; while the head resonance is due to the resonance of the face and head. Some voices use more of one than of the other, while some combine the two for the ordinary voice. The varied use of resonance is determined by the kind of emotion to be expressed.

Vocal Defects.—Besides defects resulting from natural limitations and disease, there are others due to a lack of skill in the use of the organs. The latter are removable, and the accomplishment of this forms an important part

¹ Sensation of Tone. Helmholtz.

of the minor problem of Public Speaking. They may be described as follows:—

1. *Squeezed-back voice.* This is the guttural voice, and results from an attempt to manage the voice by means of the throat muscles, rather than by use of the deep respiratory muscles.

2. *Fall-back voice.* This results from a failure to continuously support the voice. Instead, it allows it to fall back in the throat; and it is slightly squeezed, especially at pauses.

3. *Back-back voice.* This is the voice improperly “focused.” It is held far back in the pharynx. It lacks support and projection, and sounds muffled, feeble, and far off. An over-cautious use of the voice in case of a sore throat generally exhibits this quality.

4. *Nasality*, resulting from lowering the soft palate and uvula, and allowing the voice to beat against them instead of freely passing to the front part of the mouth, is a most common fault.

5. *Thick or mouthful voice*, resulting from carrying the tongue too high, and attempting to articulate with the top instead of with the tip of the tongue.

6. *Huskiness*, resulting from thickened vocal cords, and from allowing non-vocalized breath to escape because of a faulty adjustment of the vocal cords.

Besides the causes assigned to the several faults named, the habit of *running too long on one breath* is the frequent accompaniment of husky, feeble, and squeezed voice.

Vocal Development. — In analyzing the leading faults of voice, it will be found that they are due either to a failure to *support* and *control* the voice by means of the diaphragmatic and other deep respiratory muscles, or to an improper *obstruction* of the vocal passage at some point, or to *both*. It will be found, moreover, that the qualities of good voice depend upon the reverse; that is, upon a *deep support* and *control*, and a *relaxed* and *free* condition of the vocal pas-

sage. A recognition of these two facts renders simpler our understanding of the main features of vocal development.

Vocal support and *control* involve deep breathing. The more obvious signs of deep breathing are as follows: While avoiding the sudden lifting of the shoulders and upper part of the chest, and directing the inspired breath to the lower part of the chest or upper part of the abdomen, it will be observed that this part of the body, together with the sides, will be pressed out, and then followed by a slight falling in of the same, and an enlargement of the whole chest. Leading attention, however, is to be given to the deep distention. The following description of respiration, the facts and quotations of which are from Dr. Martin's "The Human Body," may aid in an understanding of the breathing process:—

1. **The Enlargement of the Thorax for Inspiration.** — (1) *The diaphragm* is a strong, sheet-like muscle, arching up dome-like, separating the chest and the abdominal cavities. Its muscular fibres radiate from the dome downwards and outwards, and are attached to the breastbone, the lower ribs, and the vertebral column. By contraction the diaphragm sinks to a horizontal position, thus greatly increasing the size of the thorax *vertically*.

(2) The ribs slope downwards from the vertebral column to the breastbone. "The *scalene* muscles, three on each side, arise from the cervical vertebræ, and are inserted into the upper ribs. The *external intercostal* lie between the ribs, and extend from the vertebral column to the costal cartilages; the fibres slope downwards and forwards."

"During inspiration the scalenes contract, and fix the upper ribs firmly; then the external intercostal shorten, and each raises the rib below it." Thus the ribs are elevated, the breastbone shoved out from the spine, and the capacity of the thorax enlarged from front back. Other muscles are employed, but chiefly in offering points of resistance to those already described. These are the principal ways of enlarging the chest, and require considerable muscular effort.

Now, when the chest is enlarged, the space between the lungs and sides of the chest forms a cavity which contains no air. The external air, with a pressure of 14.5 pounds to the square inch, rushes in when the glottis of the air-box is open, distends the lungs, just as an elastic bag suspended in a bottle may be made to distend and touch the sides of the bottle from which the air has been exhausted.

2. **Expiration.** — In expiration very little muscular effort is required. After inspiration, the muscles relax, and the sternum and ribs fall to their former position. The elastic abdominal wall presses the contained viscera against the under side of the diaphragm, arching it up. Thus the air is sent out in passive breathing most largely by the elasticity of the parts stretched in inspiration, rather than by special expiratory muscles.

In the *forced* breathing of vocal effort, the muscles of expiration assist in the expulsion of air. "The main expiratory muscles are the *internal intercostal*, which lie beneath the external, between each pair of ribs, and have an opposite direction, their fibres running upwards and forwards." The internal intercostal, contracting, pull down the upper ribs and sternum, and so diminish the size of the thorax from front back.

At the same time the lower ribs and breastbone are pulled down by a muscle running in the abdominal wall from the pelvis to them. "At the same time, also; the abdominal muscles contract and press the walls of that cavity against the viscera, force the diaphragm to arch up, and lessen the cavity from up down."

In *violent inspiration* many extra muscles are called into play, chiefly as points of firm resistance, or otherwise assisting the usual muscles of inspiration.

In *violent expiration*, also, many other muscles may co-operate with the usual muscles, tending to diminish the thoracic cavity.

3. **Kinds of Breathing.** — The breathing that brings the upper part of the chest into the greatest action, and lifts the clavicles or collar bones excessively, is called "clavicular breathing." It is readily seen that the lungs in this kind of breathing can only be partially filled, as the lower part of the chest is still contracted.

When breathing is carried on by action of the ribs, it is then called "costal," or "chest-breathing." This, like "clavicular breathing," does not admit of the lungs being fully distended.

That breathing which brings the diaphragm into action, which is indicated by the external movement of the upper part of the abdomen outward, is called "diaphragmatic," "abdominal," or "deep breathing." This fills the lungs completely, and is evidently the normal breathing. Many physiologists have taught, and still teach, that while men and children breathe abdominally, women breathe with the chest.

Dr. Martin, among the leaders of scientific specialists, says: "In both cases the diaphragmatic breathing is the most important. Women are again warned of the danger and folly of tight lacing, which prevents natural breathing."

"Diaphragmatic" breathing, with the "chest" breathing, is known as "compound" breathing. This gives the greatest lung capacity, and at the same time makes possible the use of the muscles of expiration in the forced breathing of vocal effort. Very clearly, then, diaphragmatic or abdominal breathing, aside from its relation to health, is indispensably necessary to the speaker. Without it, he will frequently "run out" of breath, and find it impossible to project strong tone.

Exercises. The following are the exercises prescribed for deep *vocal support* and *control*:—

SERIES I. 1. Breathe while lying upon the back. In this position it is hardly possible to breathe other than deeply.

2. (1) Stand erect with lifted chest, place the fingers of both hands (palms toward the body) against the upper part of the abdomen. Slowly expel the breath from behind the fingers; now breathe against the fingers.

(2) Take the same position, breathe in suddenly, avoid lifting the shoulders, breathe out slowly.

3. Practise frequently while sitting, walking, and standing, prompt or instantaneous filling of the lungs, holding the breath for an instant, then as slowly as possible letting the breath out.

In breathing to support life, and especially during sleep, inspiration is slow and expiration is sudden; but in forced breathing, for speaking purposes, inspiration is sudden and expiration is slow; hence the value of practice in *slow* or *controlled expiration*.

4. Take the second exercise under number 2, and slightly vocalize the vowel ä (far) while breathing out.

5. Take an erect attitude, with hands passive at the side, and with more voice and with more force chant the sentence, "Breathe, breathe out all."

"An all-pervading voice."

"Break, break, break,
On thy cold grey stones, O sea!"

TENNYSON.

6. Take the same position, chant in measured monotone, moderate force:—

"The ocean old, centuries old,
Strong as youth, and as uncontrolled,
Paces restless to and fro
Up and down the sands of gold."

LONGFELLOW.

An essential of the exercises given in Series I. is the recognition of the fact that the *deep respiratory muscles are the active, and the throat muscles the relatively passive agents*.

All feeling of tension and discomfort of the throat and neck muscles must be avoided; and instead, the feeling of relaxation and of the open vocal passage should be maintained. The tones are made to "float out."

Again, the same vocal exercises should be given with special attention to lifting the uvula and the soft palate. Determine this by looking in a glass. Afterward be guided by the feeling of the lifted position. A slight gaping effort also lifts the soft palate.

Before proceeding to Series II., the student should acquire some skill in Series I.

SERIES II. In this series, the form of the tone is explosive or dynamic, instead of diffusive. The general observations under Series I. are applicable here.

1. Stand erect, with lifted chest, fingers on the upper part of the abdomen, gentle force, diaphragmatic stroke, vocalize, *hää* (far).

2. The same exercise with slightly increased force: —

“Up drawbridge, groom,
What, warder, ho!”

WALTER SCOTT.

The same exercise with increased force: —

“Forward, the light brigade,
Charge for the guns, he said.”

TENNYSON.

For variety, the student or teacher, keeping in mind the leading object, may add other exercises. After some skill in Series I. and II. is achieved, practice should be directed to the following slightly different aspect of vocal development.

Placing the Voice. — The most casual observer unhesitatingly describes one voice as “throaty,” and another as “nasal.” It is obvious that all such descriptions are taken from the locations that determine the vocal quality. All may not agree as to the location of the most satisfactory voice. It seems, however, to possess the entire vocal apparatus. At one time the head tones and at another time the chest tones predominate. It is certain that a proper enlargement and shaping of the pharynx and mouth, together with a suitable *fronting* of the tone, is indispensable to the good voice. This gives the condition for sympathetic vibration, hence for developing that most pleasing quality of effective voice, — full resonance.

3. *Exercise for shaping the pharynx and mouth.*

(1) Stand erect, with lower jaw relaxed and falling (mouth open), slight gaping, diaphragmatic impulse,

slightly prolong the syllable, "hūh." The result is a full, unobstructed resonance.

(2) Eliminating the technical exaggeration, but retaining the typical form and resonance, gradually transfer the same to any ordinary selection.

4. *Stroke of the glottis.* The sluggish, thick, and sliding action of the vocal cords must be overcome by practice in their prompt action. Giving a stroke of the glottis on the syllable, "ung," well answers this purpose. This exercise is an excellent preparative to the use of the syllable, "hūh."

5. *Fronting the voice.* The proper placing of the voice, as has been shown, involves fronting the tone. If the pharynx and mouth cavity are properly shaped, the tone is deflected to the front of the mouth-cavity, and hence is more skilfully converted into the different vowels and consonants. Another consequence of fronting, is the development of the facial or bright resonance of the voice. It favors also distinct enunciation. For fronting the tone, hum, "ing," "ng," "lē," "mē," "hi," "gē." Explode "bim, bim," etc.

"By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges."

TENNYSON'S *Brook*.

In practice for vocal development, especially for relaxed or unobstructed vocal passage, the student should utilize the emotions which naturally contribute to this end. Emotions of the sublime, of tenderness and sympathy, favorably affect vocal development. I have found that the semi-confidential and sympathetic attitude toward the audience has a decidedly good effect in overcoming the vocal defects enumerated.

6. *Purity of tone.* For Purity of Tone, the several exercises for support, for the stroke of the glottis and for

fronting are directly beneficial. Carefully avoid all blowing and puffing, and convert all of the breath into tone. To hold a candle-flame in front of the mouth, and avoid blowing it while speaking, is a certain proof of pure tone. Practise selections of cheerful, ringing tones as, "Ye bells in the steeple," etc.

7. *For flexibility.* Practise the intervals of the musical scale; the word "char-coal," "cuck-oo," slowly at first, then rapidly, changing the pitch on each syllable. Slide, or slur, up, down, on syllables as, "ā," "ä," etc. Any pitch out of the range of the individual's habitual pitches is repugnant to the ear, and care must be taken not to allow the ear to dominate and restrain the voice.

8. *For strength.* Practise projecting the tone to a distant auditor. In this, sustain the voice as in calling, "Boat, ahoy!" and other distant calls. Practise dynamic tones, striking with radical stress, and at the same time avoid sympathetically squeezing the throat.

In work for vocal development the student must constantly keep in mind that the voice may be coaxed into proper conduct, but not driven, and that strength must not be urged beyond other qualities. But few persons, according to my observation, are disposed to give the necessary patience and time to secure the best results in vocal development.

SEC. II. **Kinds of Voice.**— Each emotion, and the sets of feelings called moods, unless inhibited by volition, and this can be done only to a limited extent, express themselves in corresponding vocal forms. The more pronounced of these forms we have called kinds of voice. They are as follows:

1. *Voice of pure tone.* First, may be distinguished the voice in which pure tones are used. It especially utilizes the facial or brilliant resonance. It is a normal voice, and is expressive of plain thought and the emotions of the

intellect. Joy, cheerful and agreeable sentiments, well represent this type. This tone is distinctly analytic.

2. *Full voice.* What is here called the full voice, also variously called the "orotund," the "pulmonic," and the "chest" voice, is the deep, full, strong voice. It calls into use the deep or chest resonance. It, too, is a normal voice, and is expressive of strength, vastness, grandeur, sublimity. It is not analytic, but is manifestive of great masses of feelings.

3. *Aspirate voice.* This kind of voice, as a habit, is abnormal. It is the voice that does not use up all of the breath, and it has been condemned as a vicious quality. The whisper is its exaggerated form. It is expressive of undesirable conditions of mind, — of *secrecy*, vagueness, fear, darkness, moral impurity.

4. *Guttural voice.* This is an abnormal, throaty voice. It is expressive of the malevolent feelings, — of passions that produce the snarl, the growl, and disgust.

Besides the kinds of voice already given, the late Professor Monroe, after the Delsarte method, further analyzed it into a threefold division. Somewhat modified, these divisions are the *intellective*, the *vital*, and the *affectional* voice.

1. **Intellective voice.** — The intellective type is characterized by high pitch, clear, hard, non-flexible tones. It uses head resonance. Every word is distinct and penetrative.

This is the didactic voice. It is primarily cold and factive.

The mind is discriminative ; the ideas, ultra-objective ; the mood, *intense*.

The teacher, uninfluenced by other emotions, falls into the habit of this voice, and must guard against its exclusive use. To dull pupils, he, with all the characteristics of this voice heightened, says, "I will explain this point again, and I trust that you may understand it this time." The argumentative quarreller, insisting upon his own against

his opponent's facts, uses this voice. *This type of voice is primarily expressive of thought, and is adapted to convince.*

It is not forgotten that both anger and joy sometimes express themselves on the high pitch with ringing voice. But the mental state is never exclusively intellective nor emotional ; so in expression, the forms are never *exclusively* appropriated to any type. It is true, however, of the intellective *type* that it expresses itself as we have said. It is characteristic. Although joy and anger may sometimes express themselves in the high-pitched, ringing voice, it is not the characteristic form for all emotions. Indeed, emotions that so express themselves may have a large intellective element. Certainly this is true of the anger that employs this tone. It grows out of an urgency of my fact against your fact, as in quarrelling, or a clear differentiation of things that are the cause of the anger.

2. **Vital voice.** — The vital voice, as a type, is the opposite of the intellective voice. It is low in pitch, strong and full. It uses the chest resonance, and may be degraded into the throaty voice.

It is recognized as the brute voice; it is the voice of the groan. Its lowest stratum is represented by the swaggering bully. Notwithstanding these uncomplimentary descriptions of this type of voice, in certain forms it has a legitimate use. It is expressive of ideas of power, of strong passion, and sublime sentiments. Energy and the urgency of weighty matter suitably employ this voice. It is hortatory rather than didactic. *It is expressive of strong and urgent passion, and is adapted to move the listener.*

In this characteristic voice the orator Mirabeau urges: "I exhort you, then, most earnestly to vote these extraordinary supplies, and God grant they may be sufficient. Vote then at once."

3. **Affectional Voice.** — The affectional voice is characterized by medium pitch, soft, smooth, flexible tones.

This voice is expressive of the æsthetic feelings. Sentiments of kindness, sympathy, affection, and of the milder poetic moods, manifest themselves by its use, as do also plain and unimpassioned thought. The affectional voice is *adapted to persuade*.

The use of the three types of voice may be illustrated as follows: A father warning his youthful son against the folly of certain conduct, concludes with some irritation: "Now, the reasons for changing your conduct are as clear as noonday; and I trust that you will be governed accordingly, and never repeat the folly." After a repetition of the offence, the father, now angry, concludes an interview by saying, "I have argued the matter, now I warn you, James, that I will flog you if you do so again!"

But James is still incorrigible. The case is desperate. Arguments and threats have alike failed. The father tries the experiment of kinder methods. "Now, look here, my boy, you know how dearly we love you; unless you change your conduct you will break our hearts. Let me persuade you to do as I wish!"

To express the mental states of the first interview the father would naturally use the intellective voice; at the second, the vital; and at the third, the affectional.

The content of scientific text-books and similar matter is distinctly, but not exclusively, intellective; and is suitably expressed by the corresponding voice. In the same way, passionate orations are mainly vital, and the greater part of poetic sentiments affectional. As intellective, emotional, and volitional activity are always present in the mental content of any discourse, no hard and fast classification of speeches according to types is possible. In no speech is the intellective, vital, or affectional type exclusively present. One or the other of the types may predominate; but all will be more or less present, and in best literature blend in richest variety. When it comes to the

divisions of the discourse, one part may be vital; another, mental; and still another, affectional.

To determine the type of any speech, as a whole or in part, confirm your analysis by applying each of the types in succession.

To make the type clear, try the delivery of Mirabeau's Speech before the Senate in the affectional, intellectual voice. Again, attempt the delivery of Alice Cary's "Order for a Picture" in the intellectual or the vital voice. We do not assert that emotional expression never uses the high and ringing pitch, nor that kind and gentle sentiments never use low pitch. But that the analysis is true for the type is easy of verification.

Faults. The use of the intellectual (*factive* delivery) for all matter, and also the use of the vital voice in a similar way, are common.

The affectional voice is oftener needed. All should aim to make it the habitual voice, rising to the intellectual, and broadening and strengthening to the vital when necessary.

SEC. III. **Inflection.** — By inflection is meant the slide of the voice from one pitch to another. It includes slides and circumflexes. When the tone slides from a lower to a higher pitch, it is called a rising slide; when from a higher to a lower, it is called a falling slide. The distance of the slide may be a semitone, or any number of tones to the limit of the individual's range of pitch. Besides the simple up and down slides, the tone may, without any break, slide up and then down, or the reverse. In the former case it is known as a falling, and in the latter as a rising circumflex.

Monotone, or the absence of slides, is an aspect of inflection.

Inflection is *expressive* of emotion. As inflection is primarily expressive of emotion, it is consequently an element of force. It manifests the feeling that accompanies the

thought. "It was not what he said, but the way he said it," is a frequent tribute to the power of inflection.

Principles of Inflection. — I. *The rising slide is prospective.* While the emotions are on-going, — that is, while there is the feeling of incomplete idea, — the rising slide is used.

1. Rising tones appeal: —

(1) To bespeak attention to something that follows, as completing a statement.

(2) For solution of doubt.

(3) For the expression of the hearer's will, as in response to a proposition.

(4) To question the possibilities of an assertion, as in surprise.

(5) Rising tones are deferential.

II. *The falling slide is retrospective.* When the emotions have rested, — that is, when there is the feeling of the completed idea, — the falling slide is used.

2. Falling tones assert: —

(1) To express completion of statement.

(2) To express conviction.

(3) To express the speaker's will, as in command, refusal, or contradiction.

(4) To express impossibility of denial.

(5) Falling tones are peremptory.

III. *The circumflexes are compound* in their meaning, partaking of the character of the rising and falling, or of the falling and rising tone; these, then, are querulous-assertive or assertive-querulous.

Circumflexes, partaking of the nature both of the rising and falling slide, are used: —

(1) When the emotions are unsettled, as in mental perplexity.

(2) In double meanings, as in sarcasm, scorn, etc.

(3) In conscious insincerity, as when a man of trade

recommends for purchase some article with concealed defect. His conscience and will opposing each other puts the circumflex in the voice.

(4) In wheedling and flattery; there is insincerity, too, in this; in complimentary, comfort-making, and coaxing moods.

IV. *Monotone is reflective.* It is expressive of the sublime and allied sentiments of grandeur, awfulness, reverence, etc. The mind is not discriminative.

V. *Semitone is expressive of the plaintive emotions.* It is used in grief, sorrow, etc.

VI. The length of a slide is determined by the strength and intensity of the feeling.

A chart of the various slides corresponding to their emotions is impossible; and were it possible, I do not see how it could be of practical value. The slides, and all that constitute the tune of the speech, are even more elusive than the feelings of which they are expressive.

Faults. — I have noted the following faults as more or less common.

(1) *Habitual rising slides.* These keep the audience in continual suspense, and give no rest. We have heard ministers who closed almost all positively constructed sentences with the upward slide.

(2) *Habitual downward slides.* These are tiresome; for the listening mind instinctively rests at the downward slide, when lo! it must up and on, for the thought is not completed. Such delivery is humdrum and tiresome, and heavy in the extreme.

(3) *Habitual circumflex.* This inflection lacks force and dignity.

(4) *Habitual semitones or minors.*

(5) Beginning the rising inflection too high, the falling too low.

Practice. — (1) Use the exercises as given under "Flexibility of voice."

(2) Train the ear to detect the various inflections. In many persons the ear resists any effort to depart from habitual inflections.

(3) Cultivate the ability to mechanically give the inflections at will.

(4) These faulty habits are due generally to the moods of the speaker. Of course, then, it is of fundamental importance to attack the moods. Only those who have had the fault, or who have taught Public Speaking, know how persistent is the minor or circumflex habit. It is hardly necessary to add that only by means of the emotions, realized through the ideas, can the various slides be suitably given.

SEC. IV. **Rhythm.** — The alternate pulsation and remission with its attendant flow, well marked in pleasing delivery both of prose and verse, are due to the rhythm of speech. In other words, rhythm in speech refers to the periodic recurrence of groups of sounds.

It is the nature of the mind, in listening to a series of sounds, even when of uniform loudness and length, to reduce them to groups. A familiar instance of this is the alternate loud and soft sounds attributed to the ticking clock. If one sound of a series be actually louder or longer, and regularly recurrent, the tendency to grasp sounds into groups is promoted, and the gratification of rhythm fully realized. This grouping is actually done in English speech-rhythms, and is mainly accomplished by means of increased loudness or accent at approximately regular intervals;¹ but the accent, as Poe long since pointed out, lengthens the sound of the syllables, so that the rhythm-groups in English are usually doubly marked off, by accent and by length of sound.

Moreover, the periodicity of the recurrent group is maintained when silence takes up a part of the group.

¹ See Rhythm, by J. B. Mayor.

Nursery rhymes, as Mr. Sidney Lanier has well shown, furnish familiar instances of this. The first line of the following quotation from Tennyson sufficiently illustrates the fact:—

Break, | break, | break |
 On thy cöld, | grey stónes, | oh seá |
 And I wóuld | that my tóngue | could utter |
 The thoughts | that arise in mé. |

Pausing after “break,” each group or bar is co-ordinated with every other group.

In the *Journal of Psychology* for January, 1894, Mr. T. L. Bolton describes some elaborate psychological experiments made in the study of rhythm, from which among others he deduced the following general principles:—

“Rhythmic effects when applied to poetry demand that the accents in a line shall recur at regular intervals; they also require that the succeeding feet in a line shall be of precisely the same character. The introduction of a three-syllable foot into iambic (two-syllable) verse is allowable on this condition only,—that the three-syllable foot can be read in the same time as the two-syllable, so that there shall be no disturbance in the temporal sequence of the accents.”

English rhythms are not chanted, but conform to the idiomatic, spoken form of the language. They are spontaneous and free. Hence, any attempt to give direction for the scansion of English rhythm must be based, not upon the appearance of the printed page, but upon the sound as heard.¹ Theories that demand a pause where no pause is logically or emotionally required, that demand an accent on words that are not accented in ordinary speech, and that require that an accented syllable be treated as though

¹ See *On Rhythm in English Verse*, in *Papers of Fleming Jenkins*: Longmans, Green, & Co., 1887.

it were not accented, wholly misapprehend the nature of English rhythm.

For applying the principles involved in English rhythm, the following hints are given:—

1. Read according to the idioms of spoken English. Avoid changing the accent to accommodate the meter, or pausing to mark the separated foot.

2. Run through the selection to find out the prevailing foot-group. These groups will co-ordinate with one another.

3. Note exceptional foot-groups that may not be of the prevailing type. To illustrate, trochees, dactyls, and other feet will often be found among groups that are typically iambic.

4. The time of the exceptional foot-group must conform to the time of the prevailing or typical foot-group of the line. If, for instance, it is an anapaest, it must be read in the time given to the iambic, if this is the prevailing foot.

5. The so-called extra syllable at the beginning or end of the line is to be regarded as part of a foot-group of which a pause forms the remaining part. If the extra syllable is accented, pause forms the unaccented part of the group. If the extra syllable, however, is unaccented, the mind attributes accents to the pause in much the same way that it attributes the alternate loud or accented sound to the ticking clock. Filling out the group by means of pause takes place also often in other parts of the line. This frequently gives an extra group to the line. Again, sometimes the sound of a syllable is prolonged to fill out the time of the group.

6. The essential fact is the co-ordination of group with group; this requires that the group have one and only one accent. The beat or stroke must be firmly placed on the accented syllable.

7. Observe that for ordinary ears slight variations do not destroy the effect of rhythm, and that the introduction of exceptional feet gives an agreeable variety, and in this way furthers poetic expression. Variability within certain limits obtains also in the line-group or verse.

Verses or Lines. — Rhythmical delivery requires the co-ordination of line with line; that is, that the line be given the same time as that with which it corresponds. The time length, and not the number of syllables, is the determining factor. The rhyming words also aid in marking off the line-group. The rhythmical ear, however, is the main reliance.

In spite of all theories, the pausing in the delivery of verse must be according to the *logical* requirements, and not the exigencies of the line. Run-on lines are to be spoken as such. If the poet has not composed his lines so as to require the middle and final pause, it does violence to language to force it. A speaker, however, will pause without doing violence to the thought, when the dull-eared, controlled only by the logical relations, will not. Reading run-on lines without pause at the end of the line amounts to *this*: it introduces a line-group of exceptional length. This feature is agreeable rather than otherwise.

Many persons are deficient in the rhythmical sense. To cultivate this sense it will be found decidedly helpful to scan verse according to the principles here laid down. For practice, while omitting any decided effort to read for expression, and still speaking the phrase idiomatically, exaggerate the rhythmical flow. In this practice the reader need not be afraid of "sing-song," for "sing-song" is a matter of melody and not rhythm.

Rhythmical Prose. — Because of the allowable irregularities of blank verse, it is difficult to distinguish it from prose. The difference is one of degree only. Mr. Lanier calls prose "a wild variety of verse." To make but one

quotation, the co-ordinations and rhythmical character of the following sentence from Ruskin is obvious to the average ear: —

“ There is a saying
which is in all good men’s mouths
namely,
that they are stewards,
or ministers,
of whatever talents are entrusted to them.”

SEC. V. **Melody of Speech.** — In impressions of Rhythm, we simply regard the succession of sounds in time, without regard to change of pitch. In Melody, or tune, however, we are impressed by a set of successive tones varying in pitch.

Every language and dialect has its own tunes, that are as fundamental and expressive as its words and grammatical forms. The part that tune plays as revelatory of thought, is most marked in the Chinese language, but is not unknown in English. For example, some soldiers are said to have killed some badly wounded prisoners by cutting off their heads. It was said afterward, that “ if they had not they would have died.” Read with a rising circumflex on “ not ” and the falling circumflex on “ died,” and the sentence implies that the prisoners lives were saved by cutting off their heads. Now read with a downward slide on “ not ” and also on “ died,” and the sentence means that death was inevitable anyway.

When we ask a question, using the words, “ Who did you say he was? ” the rising slide is used; but when we say, “ Who is he? ” the falling slide is used. The melody of the two otherwise differs. Compare the Irish dialectic way of asking the question.

Melody or tunes are, however, primarily expressive of feelings. Every emotion has its own melody. There is the melody of joy, of sorrow, of interrogation, of affir-

mation; and so on through the whole range of feelings. Melody of speech is elusive. We feel its force, and say, "It was not what he said, but the way he said it;"¹ but cannot reproduce the impression. No symbols can ever adequately reproduce a melody of emotion. Melody is the life of speech. It is expressive of the speaker's individuality. It is intuitive, subtle, irresistible.

Mr. Lanier maintained that the impossibility of reproducing melodies of speech is owing to the limitation of the musical scale. The least interval of the scale is a half-tone, whereas speech tones involve shades of a tenth of a tone, or finer. However this may be, trustworthy musicians say that no two trained persons read in just the same way what purports to be written melodies of speech.

Intuition and imitation, it seems to me, are the main reliance in reproducing speech-melodies. Some general characteristics may be given.

Unsuppressed joy expresses itself in high pitch and widely varying, pure tones. Pity uses minor tones. The sublime and awful incline to the low pitch and monotone. Malevolence and anger use staccato. Tenderness employs gentle force — medium to low pitch, sustained tones. Bombast expresses itself in full, slow tones, circumflexed; gravity, in slow, moderate force, simple slides.

Key. — Melody involves the key, or central tone. Each emotion has its own key.

Faults of Melody. — 1. *The recurrent melody.* This is identified as "sing-song." This is a very common fault.

2. *The habitual use of the minor slide.* This is the pathetic tone.

3. *The circumflex fault.* This lacks the manly, clear-cut tone.

¹ "Using cadence in an unusually extended sense, as comprehending all modifications of the voice, we may say that cadence is the commentary of the emotions upon the propositions of the intellect." — HERBERT SPENCER'S *Origin and Function of Music*, p. 379.

4. *The monotone.*

5. *The "drift," of one emotion.* In this, the speaker falls into a certain heavy swing, and, ignoring the variety of thought and feeling, "drifts" along on certain uniformities. Akin to this is a more pauseful, but still heavy, delivery.

6. *Light or flippant melody.*

7. *Key on too high a pitch, and again on too low a pitch.* The former involves a high, nervous strain; the latter induces throatiness and indistinctness.

In order to eliminate faulty melody, the student and teacher must rely mainly upon the subjective treatment, that is, upon a mastery of the content. It will usually require a teacher to locate the fault.

Narrow, emotional states, habitual to the speaker, must be broken up; and the mind be made susceptible of new emotions. The mind must be aroused, and made attentive and discriminating.

SEC. VI. **Stress.**— Stress is the way force is applied to the tone.

If applied abruptly it is called *radical* stress, as in exploding "Arm!" "arm!" This is a serviceable stress in prompt and strong utterance, and should be clearly recognized and mastered.

Medium Stress opens with moderate force, swells to more force, and then diminishes. It corresponds to the swell in music.

This stress makes use of the long quantity of the vowel. It produces smooth and flexible tones. It is the second most serviceable stress. "O precious word!"

Terminal stress is the opposite of radical. It is the growl. "Here I stand and *scoff* you."

Thorough stress continues the force equally from beginning to close. It is used in placing the voice off to a distant point, and in calling, as in "Boat, ahoy!" It is a feature of the declamatory style.

Intermittent Stress corresponds to tremolo in music. Frequently speakers try to speak impressively by the use of this stress. Its proper use is very limited.

SEC. VII. **Loudness.** — This term explains itself. Its uses are rather obvious, and little need be said upon it. The speaker should avoid the extremes of *feeble* force on the one hand, and of *noisiness* on the other. This is a point at which reserved force may well be looked after. Always feel competent to speak with loud force, but restrain the effort and modify the degree to the emotions involved. Vociferation and declamation is as empty as it is loud. The degrees range from *gentle* and *moderate* to *loud* and *very loud*. In their use “let your own discretion be your tutor.”

SEC. VIII. **Time or Rate.** — Time refers to the rapidity or slowness of the delivery. It is primarily determined by the feelings, hence is first of all an element of force. Four degrees of rate are noted: (1) *Quick rate*, expressive of rapid movements, lightness, slurred matter, cheerfulness, joy, etc. (2) *Moderate rate*, used in simple narrative, etc. (3) *Slow rate*, expressive of slow movements, weighty matters, sorrowful sentiments, obscure ideas, profound feelings, etc. (4) *Very slow rate*, expressive of ponderous, labored movements, of very solemn, weighty matter, of grave sentiments, of sublime emotions, etc.

THE BEGINNING REQUIRES SLOW TIME.

At the beginning of the speech, the listener is preoccupied with other ideas; hence the speaker must be distinct, and by slowness give time to change the train of thought. Then, too, the speaker himself is more or less preoccupied with thoughts about the audience, about himself, and many other things. He requires time to collect himself in order to fully concentrate his mind upon the proposed ideas. Then, too, the enunciatory and other functions are dormant, and must be quickened.

Once again, as the emotional parts of the content primarily determine the rate of utterance, these must have time to mature, and so to quicken the rate. The emotion must wait upon the idea; and this requires time. For similar reasons, after each transition the rate must be slower; and the more divergent the succeeding groups, the slower the rate after each change.

Faults. — Most beginners speak too rapidly, but slow down with experience. Rate is relative to the individual as well as to the matter. It is conceded that some persons can well speak more rapidly than others; but every beginner may suspect himself of trying to speak too fast. Since delivery, when too rapid, mars the enunciation, and confuses the phrasing or grouping, it seriously interferes with the intelligibility of the speech. While prompt and ready utterance suggests a certain kind of mastery, it must not be forgotten that word-fluency is not eloquence.

On the other hand, dull, slow, dragging utterance, and that over-pauseful delivery, holding on to the final syllable, and sometimes ending with an "ugh," though not so common, is equally bad.

In overcoming both hasty and tardy utterance, main dependence is to be placed in the will. This ability, however, is not commanded at a moment's notice, but is the result of discipline.

Variability of rate follows, of course, the emotional movements of the content.

SEC. IX. Climax. — Climax refers to a heightening of the delivery. The most obvious elements of this heightening are ascending pitch, increased loudness and rate, culminating, generally, with the radical stress. As climax is expressive of emotional growth, it is plainly another element of force.

Growth is a well-defined characteristic of all emotion. For instance, the angry man grows more angry as he dwells

upon the idea calling it forth; and one grows more tender by dwelling upon its idea. The same law of growth applies to groups of emotions as contained in the paragraph or other unities of the speech, and to the composition as a whole. The emotions connected with these several groups, and with the whole, gradually mature, or are more and more realized by the speaker, till they reach this highest point, and then subside. Climax expresses this growth. The counterpart of this growth is the ascending importance of the ideas. Climax in delivery follows the rhetorical climax of the composition.

Faults. The faults of climax readily suggest themselves, as climaxing *too soon, too late, or not at all*. Every speaker should guard against the dead level of one emotional drift. The emotions and their growth must be realized.

The sentence usually, but not invariably, begins on a lower, proceeds to a higher, and then returns to a lower pitch. Some sentences give exceptional opportunity for climax. To illustrate, begin the following sentence on a very low pitch, and gradually rise till the word "devil" reaches a very high pitch, and gradually descend from this word.

"O, you and I have heard our fathers say
There was a Brutus once that would have brooked
Th' eternal devil to keep his state in Rome,
As easily as a king."

SHAKESPEARE.

SEC. X. **Imitative Modulation.**—According to the onomata-poetic organ of language, imitation of the appearances and sound of objects lies at the beginning of all speech. With the theory we have nothing to do here. It is obvious, however, that we now reproduce the idea, and make it more varied by imitating the sound. For instance, the *roar* of the ocean, the *boom* of cannon, the *hiss* of the snake, the *rushing* wind, if only slightly imitated, aid in recalling the idea. So, also, vocally, the hugeness and

littleness of objects, the rapidity or slowness of a movement, may be represented.

A conservative use of this element adds force to the delivery; but overdone, it "out-Herods Herod."

SEC. XI. **Gesture.** — Although gesture is subordinate to voice as a mode of expression, it still has a value; and even conservatives may well attend to its development and use. As indicating its universality and naturalness, Sir Charles Bell says, "Man does not depend upon articulate language alone; there is the language of expression, a mode of communication understood equally by all mankind all over the globe, not conventional or confined to nations, but used by infants before speech, and by untutored savages."¹

Moreover, the effectiveness of gestures is enhanced by the fact that they are directly and instantaneously expressive, as compared with speech, which is analytic and successive, spoken by letters, syllables, words, phrases, sentences. A motion toward the door shows the indignation, and gives the order to go more forcibly than any number of words that could be spoken.

Gesture, in this treatise, includes all significant movements of the body, including facial expression.

Why is the body expressive in the way in which we find it? The psychologists have not yet agreed upon an answer to this question; and although it is mainly a speculative one, it is worth the while to look at some of the more reputable theories.

Darwin, after an extensive study, treats the subject in his volume on the "Expression of Emotion in Man and Animals," and deduces three principles.

1. *Serviceable Associated Habit.* Certain actions are originated because of their serviceableness; for instance, in accordance with his evolutionary hypothesis, in extreme rage the upper lip is drawn up exposing the canine teeth.

¹ Anatomy and Physiology of Expression.

This originated when it was serviceable to the animal while biting its antagonist. The spasmodic movement of the fingers in anger is a relic of the beast clutching and clawing at its prey.

“Whenever the same state of mind is induced, however feebly, there is a tendency, through the force of habit and association, for the same movements to be performed, whether or not of service in each particular case.”

2. *Antithetic action.* Certain acts, as has been shown, are serviceable.

“Now, when a directly opposite state of mind is induced, there is a strong and involuntary tendency to the performance of movements of a directly opposite nature, though these are of no use; and such movements are, in some cases, highly expressive.” The angry dog enlarges his size to appear formidable; the whipped, humbled dog reduces his size, and skulks.

3. *Action resulting from the constitution of the nervous system,* independent of the will, and to a certain extent independent of habit, as trembling, loss of color, etc. When the brain is excited strongly, nerve force is generated in excess, and is transmitted in certain definite directions; for instance, reddening of the face in rage, and perspiration in grief and pain.

Sir Charles Bell holds that the expression of the body exhibits the design of the Creator. He has shown how intimately the vital organs, the heart and lungs especially, are united to each other and to the muscles of the neck, face, and chest, by a system of nerves. He has also shown how they are affected by the emotions of the mind, and says, “Thus the frame of the body, constituted for the support of the vital functions, becomes the instrument of expression; and an extensive class of passions, by influencing the heart, by affecting that sensibility which governs the muscles of respiration, calls them into operation, so that they become

an undeviating mark of certain states or conditions of the mind. They are the organs of expression."

The following principles given by Wundt are more suggestive, and more available in expressional practice.

1. *Principles of analagous associated feelings.* Feelings of a similar emotional tone are easily connected; and when connected, the expression of one is transferred to the other. One expression, for instance, follows the tasting of sweet, and another of sour, and another of bitter substances. Now, all experiences, however ideal in their nature, possess a tone analagous to that of sweet taste, etc.; and hence they naturally express themselves by the same external sign.

2. *Principles of the relation of movements to sense ideas.* When we speak of persons or objects that are present, we point to them; when absent, in their direction; then we unconsciously imitate their shape, and measure their size by movements of the hand.

The Nature of Gesture. — Gestures are mainly expressive of emotion, and hence contribute primarily to force. They are physical movements or reactions against both real and imaginary objects. Gestures that seem to be the most subjective can generally be traced ultimately to emotional reactions against things that have affected the senses. Some of the gestures that come under Mr. Darwin's third principle are exceptions. If a person points to an imaginary spire, it is because he is moved by a feeling of its loftiness or of its distance.

Gestures of anger are reactions that arise with reference to some imaginary object of the anger. Gestures of aversion, of endearment, of resignation, of pride, of arrogance, and so on, arise in the same way.

Subjective Gestures. — Most gestures are expressive of subjective conditions, and are made without special intention toward the audience. They represent moods, dispositions, and passing emotions. They grow out of the

feelings, and are less purposeful than other gestures. Gestures, representative of personal states (joy, fear, sadness), and also many dramatic gestures, may be placed under this head.

Picture-making Gestures. — In a secondary way, gestures grow out of a desire to make the ideas or objects of the mind plain to the auditor. They are illustrative, just as the pictures and maps of the book or daily newspaper are illustrative. Gestures of this objective type, and pictures, have a common motive. Under picture-making gesture two distinct classes are formed.

1. *Gestures of location.* The function of this gesture is to point out the place of the imaginary object in space and in time. Objects in space are represented as far or near, high or low. Objects in time are referred to the present, past, or future. They point out the direction of absent persons or things.

2. *Descriptive gestures.* Akin to the locative is another illustrative use of gesture, giving rise to what are called *Plastic* or *Descriptive* gestures. In this use, some salient feature or features of the object are represented. Its length, height, weight, or some other feature, is suggested.

This class includes also gestures reproducing the *physical acts* of another, and gestures representing *motions* both as to direction and rate.

Laws of Gesture. — The following general principles in one form or another are usually attributed to the so-called Delsarte system.

1. *The attitude or bearing indicates the total self.* The erect attitude, with easily lifted chest, free, easy carriage, well-poised bearing, is expressive of strength, culture, grace, preparation, and favorably affects vitality and control. The bent form, and shambling or awkward movement, suggest feebleness, lack of control, lack of preparedness. The attitude and bearing are of primary importance in all gesture.

2. *Chest-centre.* This law, an aspect of the preceding one, makes the chest the centre of action. It utilizes the *space in front of the body*, and avoids side movements of the arm.

3. *Buoyancy.* The law of elasticity or strength demands that the gesture be made on a higher plane, instead of allowing gravity to drag down the body and arms.

4. *Economy.* According to the law of economy, every movement of the speaker should be purposeful and significant. Economy prevents habitual movements, pacing to and fro, wild swinging of the arms, and other movements that are meaningless for the purpose at hand. This law is a particular aspect of the specialization of function.

5. *Grace.* Curved movements are graceful. The principle of succession contributing to grace, means that the gesture flows from the centre. Gestures, of the arms especially, are all related to the chest. In referring to the spire of a church, for instance, to stiffen the arm, or to lift all of it simultaneously, violates this principle of grace. Instead, when properly done, the hand is brought in front near the chest; the arm gradually unfolds till the hand points to the spire, palm down. In this, the movement is flexible, and without muscular tension.

6. *Evolution.* The expression centres in the eye, first manifests itself there, and then radiates to the extremities of the body. The pugilist watches his antagonist's eyes instead of his fists; for the purpose and direction of the blow first manifests itself there.

7. *Symbolization.* According to this principle, one can treat ideas as he treats material objects. In this case, ideas are symbolized. A cube of wood may be employed. The hand beneath it, palm up, *supports* the block; but on the top it *crushes* it down; edged in front, it *protects* it; at the side, *limits* or *defines*; removed from beneath, *refuses support*, and it falls; a movement against it *overthrows* it. The hand, in the same positions or movements, not only

appropriately, but naturally, expresses the same attitude or action toward ideas.

8. *Sequense*. Gesture precedes or accompanies the spoken word. "My Lord Northumberland, we license your departure with your son." Just before or while uttering the word "departure" make a strong and rapid movement or wafture of the hand toward the door, signifying, depart immediately. Make the same gesture while or after pronouncing the word "son," and mark the difference.

9. *Velocity*. The rapidity of a movement is inversely proportionate to the mass moved. A trifling matter is tossed off with a quick movement; but, "up the high hill he heaves a huge round stone," is labored and slow. Gesture, representing motion, corresponds to the rate of the motion represented.

10. *Opposition*. In making a movement of two parts of the body in gesture, each part should move in an opposite direction, or else a parallelism is perpetrated. To illustrate: If in salutation, the hand be lifted near the face, and the arm, body, and all together, be moved forward in bowing, we have a parallelism. If, however, while inclining the head and body, we lift the hands, the movements between these parts are in opposition; then, moving the head back to the erect position, we toss the hand out and down in opposition.

11. *Suavity and Vehemence*. Tender, kind emotions express themselves in curved movements. Over-excitement, "nervousness," and malevolent emotions express themselves in angular gestures. Romeo's gestures are curved; Shylock's are angular.

Faults. — The faults of gesture are the violations of the principles already given.

Praxis. — I fear that a disproportionate amount of time is frequently given to gesture. I am convinced, also, that the best results follow a restriction of the work to a few

leading features. First, take suitable exercises for breaking up the tension or rigidity of the muscles. Secondly, practise a few typical gestures of the objective type; and thirdly, let the gestures come in connection with the speaking, and then criticise them. The aim of all practice is to secure spontaneous, graceful, and significant gesture.

Preparatory Relaxing Exercises.—The first effort of the student in this connection should be directed to free the arms, in short, the whole body, from all rigidity; to destroy habitual movements by counteracting exercises and general development. Then the body is prepared to respond to the action of the mind. Only the parts involved at the time should be used. The passive or elastic condition should be the prevailing one.

1. Dangle the hands, and shake the arms freely from the shoulder, up and down, whirling in, then out; now rotate the body on the hip-joints, letting the arms and hands fly whither they may, while rotating the body.

2. Lift the main arm until the elbow is level with the shoulder. Shake it back and forth, letting the forearm dangle to the very finger-tips.

3. (1) Slowly lift the arm extended forward up as high as the level of the head, then down, the back of the wrist leading while moving up, the face of the wrist leading down, while the fingers trail. Take care to make the movements from the shoulder easy and flowing.

- (2) Make this same movement; hands level with the shoulders in bringing them near together in front; then out till extended from the sides. Continue these; first (1), then (2).

In these movements, command a steady body, and feel balanced with the "sea-poise," as though buoyed up by a surrounding element.

4. Practise any exercise that will give suppleness to the limbs.

In all these movements avoid muscular rigidity. Let the mind be easy, else the mental constraint will sympathetically affect the muscles.

5. *Combination movement.* Slowly lift the arm extended in front, the fingers dangling or trailing; when the hand is level with the eye, hold and sight over the thumb to an object on the wall; hold in this position, and *depress* the wrist; the open palm is now from you, imagine a ball against the palm, turn the hand out around this imaginary ball, now the fingers are depressed and palm up and out; fold the fingers on the palm, beginning with the little finger. We now have the half fist (thumb unfolded). Fold this half fist upon the forearm, the forearm on the main arm. Let the half fist dip in and down, the elbow moving up in opposition. Now unfold the arm, palm down, extending with a final thrust, fingers straightened.

This movement educates the movement of the hand and arm in preparing for a gesture, and also combines movements found in many gestures. It also educates the muscles to nicety and precision of action.

In this combination, there are at least eight distinct movements. These may be resolved into three general movements, the preparation in lifting, the folding in, and the folding out. The latter is spiral.

All the above exercises should be practised, first by the right, then by the left arm and hand, and then by both.

Cultivate muscular consciousness. When the hands are passive by the sides, we feel their weight.

The criteria in the series to follow will give opportunity to carry out this same principle of freeing the body, and educating the muscles to perform the most commonly used expressions.

As the corresponding emotions are associated with their appropriate expression, these criteria will have the additional advantage of the constructive element in their practice.

First Series. — 1. *Presentation or Revelation.* In this gesture, the hand is at first partially closed, easily held in front as high as the waist, and is then extended front, slightly oblique. One or both hands may be used. "Let us look at this," illustrates the type of which this gesture is expressive.

2. *Extensive, or Universal reference.* Arm, or arms, starting in front of chest, extended level with the shoulder, palm up, slightly oblique. "As wide as the world," "From one extreme to the other," give examples of extensive reference.

3. *Definition.* Both hands brought in front, palms facing each other, separated from one to two feet. "We are shut up to this," illustrates this type.

4. *Near reference.* Arm easily thrown forward, half oblique, palm exposed. "There it is before you in plain sight," gives this type.

5. *Far reference.* Hand extended level with the shoulder, side oblique, palm down, fingers straightened. "And I on the opposite shore will be," affords an example.

6. *Distant future.* Arm extended front, level with the shoulder, palm of hand down.

7. *Distant past.* Arm extended to the rear, oblique, level with shoulders, palm of hand down. "The opportunity is gone forever."

8. *Far reference, lofty.* Arm extended, angle about forty-five degrees, palm of hand down, index finger prominent. Type: "Hang a lantern aloft."

9. *Aspiration, or elevated affirmation.* In this, the hands are thrown up, nearly overhead, palms to speaker. "Let us look up full of hope and courage," illustrates this type.

All of these gestures suggest, if they do not fully reach, the chest as their starting-point. These and the succeeding series should be practised till they become spontaneous.

Second Series. — The following series is mainly oratorical in character.

1. *Repulsion.* In repulsion, the hand is lifted, palm out,

thumb near the ear. It is then shoved out straight in front, while the head moves back in opposition. "Avaunt, and quit my sight!"

2. *Attraction* is the opposite of repulsion. "Hark!"

3. *Supplication*. In supplication, the arm is lifted to heaven, the hand open, and held half horizontal. Do not hold the arm immediately in front. "Our Father."

4. *Appellation*. In appellation, the forearm is lifted perpendicular, the palm of the hand out. Voting gesture: "Aye."

5. *Affirmation*. In this gesture the hand is thrown down in front, the palm out. [He] "would have brooked the eternal devil."

6. *Salutation*. The hand is raised gracefully, the head inclining to meet it; after they have approached near each other, the hand is thrown gently forward, the head moving in opposition. The hand is lifted in proportion to the amount of deference or respect expressed. Common salutation of men who are equals is frequently made by a wafture of the hand from the lower part of the chest. "Good-morning."

7. *Negation*. The arm is thrown across the space in front of the student toward the back, the palm down. "This can never be."

8. *Declaration*. This is the same movement, with the palm of the hand half up. "The North answers the South."

9. *Rejection*. This is the same as negation, with the thumb down. "Sweep away all opposition."

Third Series.—The gestures in the third series are mainly dramatic; but as they give added variety, their practice is helpful in oratory.

1. *Calm repose*. This is the natural, easy position with arms quiet by the side.

2. *Resigned appeal to heaven*. In this action the arm without lifting is turned face out, the hand is turned palm slightly up; the face is turned in opposition, and uplifted to heaven.

3. *Accusation.* In accusation, the arm is stiffened at the side; the eye first accuses and centres upon the object, then the stiffened arm and hand are lifted till the eye sees the object down the arm.

4. *Imprecation.* The arm is elevated overhead. The hand is formed into a claw, ready as a bird of prey to pounce upon its victim.

5. *Remorse.* The hand grasps the back of the head, forearm pressing against the face.

6. *Grief or shame.* The face is hidden by spreading the hand over it.

7. *Tender reproach.* Hand slightly closed, drawn across the chest away from the object, while the face is turned upon it in reproach.

8. *Pathetic repulsion.* To express this emotion, the hand moves toward the object from the seventh position, while the head moves in the opposite direction.

9. *Benediction.* In benediction, the hands are lifted, the backs up, extended front.

10. *Petition.* Excepting that the palms are turned up, the positions in petition are the same as in benediction.

The Chest in Expression.—1. In excitement, courage, the sense of vigor, the chest is *expanded*. In timidity, anxiety, pain, conscious weakness, the chest is *contracted*. *In repose*, the chest is erect and normal.

2. *In reflection*, the chest bends forward.

3. *In sublimity*, the chest is broadened and lifted.

4. *In attack*, or *vehemence*, the chest is expanded, broadened, and brought forward.

5. *In despair*, the chest is flattened.

6. The body leaning directly before an object indicates deference.

7. The body leaning obliquely toward object indicates reverence.

8. The body leaning back shows pride.

9. The body leaning sidewise is the attitude of wickedness; it is fox-like.

Positions. — In physical and moral weakness, the gravity of the earth beneath draws the body down. The gestures are made on a lower plane.

In spiritual or moral exaltation the body is lifted, and gesture is made on a higher plane.

The Feet and Legs in Expression. — Conscious weakness assumes strong position, as in the case of the aged, infirm, and in children, placing their feet far apart in standing and walking. Conscious strength assumes weak positions, as in the case of athletes and other strong persons keeping their feet nearer together.

Gravities. Three centres of gravity are to be distinguished. The weight upon the heels indicates the subjective state of mind; the weight upon the balls of the feet indicates the objective state of mind—a reaching out to the auditor; the weight upon the centre indicates hesitance and balance.

First attitude. In this attitude, the weight is upon both feet, separated by a few inches, and the toes turned out at an angle of 75° . This is a weak attitude. It characterizes respect. If the feet be far separated, the expression is physical weakness, insolence, familiar ease, vulgar repose, intoxication.

Second attitude. “In this attitude, the strong leg is backward, the free one forward.” This is the attitude of reflection, of concentration, of the strong man. It indicates the absence of passion. It has something of intelligence. It is neither the position of the child nor of the uncultured man. It indicates calmness, strength, independence.

Third attitude. In this attitude the strong leg is forward, the free leg backward. This is the attitude of vehemence, of energetic action, of intense objectivity, of urging the speaker’s will upon the audience.

Fourth attitude. In this attitude the leg holding most of the weight is behind, but rather widely separated from the advanced leg, and bent at the knee. It is expressive of weakness following terror, fear, recoil.

The Hand in Expression. — “By representing the hands disposed in conformity with the attitude of the figures, the old masters have been able to express every different kind of sentiment in their compositions. Who, for example, has not been sensible to the expression of reverence in the hands of the Magdalens by Guido,

to the eloquence of those in the cartoons of Raphael, or the significant force in those of the Last Supper by Da Vinci. In these great works may be seen all that Quintillian says the hand is capable of expressing: 'For other parts of the body assist the speaker; but these, I may say, speak themselves. By them we ask, we promise, we invoke, we dismiss, we threaten, we entreat, we deprecate; we express fear, joy, grief, our doubts, our assent, our penitence; we show moderation, profusion; we mark number and time.'"¹

The part of the hand exposed to the auditor is the expressive part.

1. The palm of the hand is revelatory. Exposed to the auditor, it opens up the subject to plain sight. The back of the hand expresses secrecy, indefiniteness, doubt, and darkness. The edge of the hand is definitive in expression.

2. *Primary position.* In the primary position of the hand, the fingers are differentiated; the first finger quite straight and most separated; the second and third but little separated, and more bent; the fourth more separated from the third, and more straight. Straighten the thumb, and separate from the first finger. Avoid woodenness, which results from keeping the fingers close together and straightened out. Avoid spreading the hand, and also all convulsive attitudes of it. Leave them entirely alone except when gesturing, or raised in preparation before the body. This attitude should be mastered as the habitual one; it expresses calm repose.

3. The fist expresses firmness, conflict, strength, concentration of force.

4. The fingers bent at first joint is expressive of convulsion malevolence.

5. The thumb falling into the middle of the hand expresses lifelessness, lack of energy, and when carried to extreme, drunkenness, and imbecility. This faulty position is frequently seen in speakers.

6. The fingers and thumb opened, and the hand thrown up, expresses exultation, earnestness, animated attention.

7. The same position, with the fingers stiffened straight and separated to the utmost, expresses exasperation.

8. The hand closed, with the index finger straight, defines,

¹ The Hand, by Sir Charles Bell.

points out the way; when the finger is shaken, it is discriminative and threatening.

9. The hand tossed from side to side expresses impatience.

The Shoulders in expression. — 1. Normal condition indicates calm repose. The shoulders elevated, indicate passion. The shoulders depressed, indicate feebleness. The shoulders brought forward, indicate pain. "The patient shrug" of the shoulders indicates helplessness, resignation.

"The face is the mirror of the soul" because it is the most impressive part of the body, and less under the control of the will, and consequently the most faithful agent in rendering the states of the soul.

Not only may momentary emotions be read in the face, but the conformation of the features of the face reveals the aptitude of the individual, his temperament and character, always, of course, allowing for the freedom of man to will and live above his natural appetences.

Every emotion of the soul writes itself upon the countenance, and persistency will fix it there.

We have characteristically sad, joyful, thoughtful, stupid, vicious faces.

We have seen the same face undergo marked and sometimes remarkable changes, as the individual has changed his life. The face gives the hand more significance in gesture.

The Eyes. — The eyes and ears are called the organs of the spiritual sense. The other organs of sense must come in contact with the object, in order to know of its qualities or character.

With the ear we can hear sounds produced afar off; and with the eye we can see the object that impresses us, though many leagues in the distance. The eye, then, is the highest as an agent of expression. It has long been characterized as the "window of the soul."

1. The normal eye indicates calm repose; the eyes partially closed, firmness; the eyelids closed indicate stupor; the eyelids dilated, and the brows raised, indicate astonishment; the brows held normal, and the lids dilated, indicate disdain; the brows and lids contracted indicate perplexity.

The Head in Expression. — 1. The head easily erect is expressive of calm repose.

2. Head inclined from object, sidewise to self, is expressive of cunning, envy, hate, suspicion.

3. Head turned away from the object and thrown back is expressive of pride, arrogance.
4. Head inclined before the object is expressive of contemplation.
5. Head thrown back is expressive of vehemence, exaltation, abandonment of self.
6. Head inclined obliquely toward object is expressive of veneration, reverence.
7. Head inclined away from object, nonchalance, confidence.
8. Head thrown directly and easily back, with uplifted face, is expressive of spiritual exaltation.

CHAPTER III

ELEMENTS OF ELEGANCE

THE elements that gratify the æsthetic nature are varied, and in most instances subtle things, upon which it is difficult, if not impossible, to put the finger. The principal ones are those that give charm to the literary style of the speaker. A few elements may be specially but briefly considered:—

SEC. I. **Harmony of Function.**— Delivery, to be effective for its purpose must harmonize the various elements, so that each feature shall be timely, accurate, and complete. It should be without hitch or friction. Everything that jars upon the feelings calls attention from the thought to the agent. Not to speak of such co-ordinations as those involved in the simplest alphabetic element, the principal relations involved in speaking may be consciously directed. In brief, the idea must be co-ordinated with the word, as imaginatively seen or heard; the word with the adjustment of the organs of enunciation (the breathing, breath control, pronunciation, etc.); the gesture with the spoken word; and all related to the audience. In manuscript or book delivery, the idea is read out of the page, and the identical language of the page selected in turn for the expression of that idea. A failure to co-ordinate any of these parts disturbs the expression. Harmony effectively suits the word to the action, and the action to the word. Among other things it means graceful bearing.

Another aspect of harmony is the proper relating of the various ideas of the discourse. It involves the harmony of each part to the other and of each to the whole.

Each speech or selection has its own atmosphere or prevailing emotion underlying all the variety of parts. It gives the ideal and especially the emotional unity of speech, and all the parts must harmonize with this unity. The atmosphere of tragedy differs from that of comedy, and that of the funeral sermon differs from that of the cheerful essay.

Each part of discourse is colored emotionally by each immediately adjacent part. With the ideal differentiation, the unity must also be observed. The anger of one part colors the tenderest sentiment of the adjacent part. Words introducing a quotation are colored by the emotion of the quotation.

Violation of the principle of harmony manifests itself in delivering all types of composition in the same mood. Fits and starts of emotions are most unexpectedly introduced, and the delivery is fragmentary. It is capriciously loud or soft, slow or rapid; the delivery is unsuited to the mental content.

SEC. II. Pronunciation.—The word pronunciation is used in the ordinary modern sense. Elegance demands that a word be pronounced according to best usage, so far as that can be determined. Pronunciation that suggests provincialism, or lack of ordinary culture, offends the taste, and calls attention away from the ideas of the discourse; it also weakens confidence as to the qualifications of the speaker, in proportion to the obviousness and seriousness of the blunder. One should avoid calling attention to the pronunciation as such.

Absolute uniformity in pronunciation among all those who use the English language is quite impossible; for each individual has his personal equation. Besides, large sections, equally creditable as authority, differ from one another; and colloquial pronunciation allowably differs from that of formal discourse. The maker of each important

dictionary has found it necessary to give a long list of words variously pronounced. The pronunciation of language, too, is constantly changing. The pronunciation of Chaucer's English is a forcible reminder of this fact. According to Sweet, the pronunciation of the London of to-day differs widely from that of a century ago. A. J. Ellis holds that there are three generations of pronunciation at any one instant, each succeeding one modifying the other.

A changed pronunciation practised by any considerable number of educated speakers is first noted as a "tendency," and finally recorded as the accepted pronunciation of good usage. For instance, there has long been a tendency to change the long "ū" sound into "ö" (oo) sound, in situations unfavorable to its pronunciation. The use of "ö" (oo) instead of "ū" after "r" is fully established and accepted by all recent authorities. There is no question about "true," "prune," "ferrule." Usage is still divided as to the treatment of "ū" after "l." Is it "lūte," "flūe," "plūme," or otherwise. After "t," "d," "u," and "s," usage is not uniform. There is a tendency in all these cases to change "u" into "ö" (oo). After "t," in such words as "tune," "tube," "Tuesday," "ōō" contends with "ū." After "d" (duty, duly, during, dude, duke), after "n" (news, nude), and after "s" (suit, insulate, sewer, capsule), there is a tendency to change "ū" into "oo."

Usage is undecided as to the treatment of "t," "d," "s," "z," with the "i" or "y" sound after it before another vowel. Are they fused into "ch," "j," and "sh," "zh," or not? The struggle is between "nature" and "nachure," between "gradual" and "grajual," "sure" and "shure," "vizual" and "vizhual." But we say *vision*, not *vizion*; *azure*, not *azhure*. According to the Century Dictionary, there is a tendency to change "o" in lot into "o" in song; also to omit "r" in many situations. Sweet ("A Primer of Spoken English") recorded "suh" for "sir," "haad" for "hard," "haat" for

“heart,” “staa” for “star,” “pooa” for “poor,” etc., as the pronunciation of “educated spoken English.” Such omission of the “r” is not unknown in America. Murray, as the editor of the greatest English dictionary ever projected, says, “From the composite character of the English vocabulary, the pronunciation also, of many words is in a very unsettled state.” He instances that he heard the word “gaseous” pronounced in six different ways on one occasion, by as many different men eminent in science.

What, then, is to guide the student in pronunciation? Obviously good usage. But what is good usage? Is it the usage of London, of Boston, of New York, of Chicago? Can any section rightly claim precedence? What guides do the guides follow? Boswell once asked Dr. Johnson why he did not indicate the pronunciation of words in his dictionary, urging that he understood Mr. Sheridan had done so; and Johnson replied, “What entitles Sheridan to fix English pronunciation? He is an Irishman! He says the example of the best educated; but they differ among themselves. I remember an instance. Lord Chesterfield once told me that ‘great’ must rhyme with ‘state;’ Sir William Yonge said with ‘seat.’ One is the best speaker of the House of Lords, and the other of the House of Commons.” The specialist, A. J. Ellis, ridicules any high claim to a standard of pronunciation. When appealed to, he replies, “I pronounce the word so and so; but I have heard others pronounce it so and so. I have no means of determining which is the correct way.” Henry Sweet and other distinguished phoneticians teach that there is no absolute standard, and that there may be many correct ways of pronouncing any word. Any notion, then, that any one man can determine the pronunciation of a word, or that any one dictionary decides the matter, shows a reverence for authority more submissive than intelligent, and totally fails to appreciate how language is made. On the other hand, those

who claim that "language is a life," and not mechanically fixed, are likely, it seems to me, to exercise too great freedom in matters of pronunciation.

No student must conclude, however, that pronunciation is a matter of indifference. Many now in the schools must guard against the faulty pronunciation of their early surroundings; elementary defects and narrow provincialisms are inexcusable. The pronunciation of any important dictionary, in all likelihood, represents some considerable number of persons, and for practical purposes is entitled to be regarded as authority. To the student, then, any leading dictionary is a sufficient guide. He may feel reasonably secure, also, if he be sure he follows the usage of a considerable number of the educated people of his section in any tendency to a changed pronunciation, whether it has found the way into a dictionary or not; and as usage, and not *a priori* principles, governs, consistency does not require the student to conform to any one book exclusively.

SEC. III. **Agreeable Voice.** — Voices that are rich and resonant give pleasure to the listener. This is due to the musical qualities already discussed. Such a voice is not only pleasing to the ear, but suggests refinement and culture, and hence is an element of elegance.

SEC. IV. **Strong and Graceful Movements.** — As the advantages of strong and easy bearing and movement have already been shown, but slight reference to them is necessary at this point. Strong and graceful movements, also, suggest strength, character, culture, and at once please the eye, as an agreeable voice does the ear.

PHYSICAL DEVELOPMENT.

At this point, not for one only, but for all the purposes of Public Speaking, Physical Development may properly receive consideration. It is not our intention, however, to present an elaborate system of gymnastics, but to briefly

treat the leading principles, and to give a sufficient number and variety of exercises adapted to classes where only limited attention can be given to the subject. They will be found adequate for ordinary practical purposes.

Principles and Aims of Physical Development. — The ends of exercise are the *development of vital capacity and strength, and the acquisition of correct habit*. The former is hygienic, and the latter educational.

Dr. E. M. Hartwell, of Johns Hopkins University, distinguishes between the *Fundamental* and the *Accessory* mechanism of the body. In the former class, is the mechanism of respiration, of the heart, of locomotion, etc. In the latter, is the muscular mechanism for maintaining the erect position, for the action of the hand, for the vocal organs, etc.

The development of the Fundamental mechanism means increased vitality and strength, while the development of the Accessory mechanism means skill and grace.

Dr. J. Enebuske, representing the Swedish system, states the object of educational gymnastics to be "the harmonious relation of mind and body."

These principles and aims of physical exercises are nowhere more serviceable than in exercises taken for purposes of Public Speaking.

The aims of exercises, that is, exercises for increased strength and vitality, and for the development of right habit, depend for their realization upon the following conditions: —

1. The accuracy with which any given exercise is taken.
2. The alternate tension and relaxation of the muscles; momentary rest alternating with action.
3. The repetition or frequency of the exercise. Two hours of vigorous exercise taken once a month may do more harm than good.
4. The rhythmical character or ease of the movements. Rigid restraint, constant tension, make hard work, and

prevent the development desired. Count during the movement. Be deliberate.

Cultivate the sense of control in all movements.

The vigorous and rapid movements, breaking down old tissue and renewing it more rapidly, should alternate with slower movements for the purpose of gesticular control.

It seems to me that the free-hand movements of the Swedish system, especially promotive of grace and control, may well alternate with the exercise with weights, as advocated by Dr. Sargent of Harvard. Free-hand movements are, moreover, more practicable under ordinary circumstances.

Avoid exercise immediately before or after a full meal. Exercise in pure air. After long periods of rest, approach the exercise gradually, so as to prevent unnecessary lameness. Stop before becoming fatigued.

EXERCISES. First Series.—1. Stand, inhale, hands on chest, elbows level with the shoulder; tap chest with light percussive blows.

2. Stand, both hands in front of face, palm to face, separate, pull back and down; count two.

3. Stand, toss both hands front, palm down, turn over, clasp fists, draw in, elbows at sides, fists below the waist level, slightly out; count three.

4. Stand, arms extended stiff by the sides, fists, bring straight up, stretch, rotate.

5. Hands extended over head, bend forward, reach with tips of fingers, drop the hands, erect, bend back, flex to right, to left, arms dangling.

6. Hands on hips, bend forward, rotate clear around, now in opposite direction.

7. Clasp hands back of head, rotate as in Exercise 6.

8. Drop the head forward, rotate clear around.

9. Bend back, face to ceiling, arms stretched up, palm to palm, separate, extended sidewise, level with shoulders, fist.

10. Stand, fingers of open hand on each shoulder, suddenly thrust the hands straight up.

11. Stand, suddenly thrust both hands down by the sides, extended fingers, then straight up over head.

12. Stand, arms extended in front, clasp hands, rotate body to left, to right.

13. Stand firm on right foot, swing the free leg; change to opposite.

14. Stand, rise on tiptoe.

15. Knead the chest by putting the hands as far up under the armpits as possible, and then squeezing the chest. This loosens the articulations at the sternum and vertebræ, allowing the ribs at the same time to elevate themselves more at a right angle, thus giving greater chest capacity.

16. Diaphragmatic resistance.

(1) Place the hands circling the region just below the floating ribs, thumbs toward the back, deep breath, make a continuous muscular effort, hold breath, resisting the hands, hold sides firm.

(2) Place the hands in front, the fingers pressing on the region of the diaphragm, make muscular resistance.

(3.) Place the half-fist on the region midway; muscular resistance as above. Practise 1, 2, and 3 with continuous breathing, also with sudden breathing.

17. Left fist well up on the chest, half back, right hand fingers on right clavical, breathe, pressing against each hand.

Additional special exercises for "setting up," or for the erect attitude.

1. Stand, both arms level with shoulder, extended side-wise, palms up, turn head to right, look in palm. To left, etc.

2. Hold spinal column straight, stoop, hands on the thigh, turn head slowly, looking right, left, etc.

3. Hold spinal column straight, stoop, hands on knees, turn head looking right, left, slowly.

4. Standing and walking make the back of the neck touch the collar.

Second Series. — With this series, light dumb-bells, say of one pound each, are to be used. Lifted chest. Repeat each exercise according to circumstances.

1. Arms extended from the sides, level with the shoulder, rotate slightly.

2. Over head, in a similar way.

3. Beginning with a bell on each shoulder, thrust up over head.

4. Beginning the same as in 3, open the arms out side-wise.

5. (a) Both feet together, weight on left, step forward with right; bring both arms up, bent back, closing with forearm vertical; bring back to starting-point.

(b) Change to right.

(c) Same movement, stepping back.

(d) Change.

6. Pull bell up to each armpit; rise on toes.

7. Bend right and left, hands hanging down.

8. Stand on right foot, swing the left; change.

9. Rise on toes, stoop, strike end of bell on floor.

10. Feet firm, stoop, strike bells together under the legs.

11. Grasp both bells together, arms extended front, rotate right, left.

12. Both feet together, grasp bells together with both hands, swing over head, bend back, swing between legs, bending forward.

13. Right foot advanced, swing as in 12, oblique; change, left advanced.

14. Bend back, face to ceiling, bells in front, bring down level with shoulder.

The exercises given in Series I. and II. are all that classes generally, and persons primarily interested in delivery, will care to use.

PART II

PRAXIS IN DELIVERY

ANALYSIS OF A SPEECH

The Subjective Treatment. — The analytic method of the book is applied in the preparation of the following selection. The attempt is not intended to be exhaustive, but rather to further illustrate the method.

ANTONY'S SPEECH OVER CÆSAR'S BODY.

SHAKESPEARE.

1. I COME to bury Cæsar, not to praise him.
2. The evil that men do lives after them;
3. The good is oft interred with their bones;
4. So let it be with Cæsar. The noble Brutus
5. Hath told you Cæsar was ambitious;
6. If it were so, it was a grievous fault,
7. And grievously hath Cæsar answer'd it.
8. Here, under leave of Brutus and the rest
9. (For Brutus is an honorable man;
10. So are they all, all honorable men)
11. Come I to speak in Cæsar's funeral.
12. He was my friend, faithful and just to me:
13. But Brutus says he was ambitious;
14. And Brutus is an honorable man.
15. He hath brought many captives home to Rome,
16. Whose ransoms did the general coffers fill:
17. Did this in Cæsar seem ambitious?
18. When that the poor have cried, Cæsar hath wept:
19. Ambition should be made of sterner stuff:
20. Yet Brutus says he was ambitious;

21. And Brutus is an honorable man.
22. You all did see that on the Lupercal
23. I thrice presented him a kingly crown,
24. Which he did thrice refuse: was this ambition?
25. Yet Brutus says he was ambitious;
26. And, sure, he is an honorable man.
27. I speak not to disprove what Brutus spoke,
28. But here I am to speak what I do know.
29. You all did love him once, not without cause:
30. What cause withholds you, then, to mourn for him?
31. O judgment! thou art fled to brutish beasts,
32. And men have lost their reason. Bear with me;
33. My heart is in the coffin there with Cæsar,
34. And I must pause till it come back to me.

1. *The Subject and purpose of the address.* Brutus and his confederates are assassins, enemies of Rome, and deserve death. The speaker's purpose is to excite the populace to violence.

2. *The atmosphere or mood.* The prevailing emotion or mood is that of pity and simulated humility.

3. *Definition of words.* Even when the meaning of words is familiar, it is well worth the while to define them, and to name their special qualities. Observe how difficult it is to define familiar words. The attempt will frequently be like Justice Shallow's attempt to define "accommodated." "Come" = approach, be present; here, manifestive of purpose. "To bury" = to inter a corpse, to hide in the ground, to entomb. "Cæsar" = a conqueror, a wise ruler, a friend to many, the assassinated. "Praise" = to commend for virtues or worthy actions, to glorify. "Evil" = injurious qualities, bad qualities, wrong deeds. "Lives" = abides, continues. "The good" = right deeds, virtuous conduct, helpful qualities. "Oft" = often, sometimes. "Interred" = buried, put under the ground. "Bones" = (here) body; literally, a substance composing the skeleton. "Noble" = great, elevated, honorable reputation. "Brutus" = noble Roman, a conspirator, a participant in the death of Cæsar. "Ambitious" = desirous of power. "Honorable" = of distinguished rank; illustrious, noble.

4. *Logical Relations.* "I" is the subject of "come." "To bury Cæsar," predicate; "I," understood, subject, and [come] "not to praise him," predicate. The latter is antithetic, but *subordinate* to the first clause. "The Evil" is the subject; "lives

after them," the predicate. "That men do," modifying "evil," is subordinate. The first and last clauses are co-ordinate. "The good is oft interred with their bones" is the leading statement. "So let it be with Cæsar" is less analytic, and is conclusive. The thought and feeling repose for a while after this sentence. It is subordinate to the preceding member of the sentence. "The . . . ambitious" continually heightens to the word "ambitious." "If it were so" is subordinate to the next clause. "It . . . fault," is made strikingly prominent; the hypothetical "if" is kept rather out of sight, since he does not wish to question, at this point, Brutus's opinion.

5. *Elipses.* The elipses will be supplied in brackets.

I come to bury Cæsar; [but I do] not [come] to praise him.

The noble Brutus hath told you [but has given no proof that] Cæsar was ambitious;

If it were so, [but it is not], it was a grievous fault;

Did this in Cæsar seem ambitious? [Obviously, not.]

Yet Brutus says, [is he to be believed? that] he was ambitious;

And Brutus is an honorable [is he not honorable?] man.

I thrice presented him a kingly crown [which shows he was not ambitious].

6. *The New Idea.* — "Not praise" is the new idea. "Him," old idea, previously given in the word, "Cæsar." "Evil," new idea. "Men" is a new idea, but subordinate. "Lives" is a new idea, and is significant from what follows. "Good" contains a new idea. "Interred" and "bones" are each old ideas, previously given in "bury" and "Cæsar." "So" is a new idea. "Brutus" is a new idea. "Ambitions," new. "Grievous fault," new. "Answered," new. "To speak," new. "Friend," new. "Faithful," "just," "me," each contains a new idea. "Ambitious," new.

The style of this speech is rather laconic; and being broken up, and without oratorical continuity, it does not so well illustrate the relation of new and old as many other selections.

7. *Imagination.* — Picture the noisy, bustling rabble; imagine the difficulties of the situation; see Antony with bowed head, deferential and silent before the crowd, and in the presence of the body prepared for burial. All of the scene and occasion emotionally affects the mind of the speaker, and hence, also, the mind of the person who reproduces it. In the first line, the reader looks at the imaginary body. One naturally imagines the evil deeds repeated from generation to generation.

The next picture awakened is that of mouldering bones; then the physical appearance of Brutus, rather tall, erect, strong, dignified, dark complexioned. A little further along, imaginatively, Cæsar is pictured triumphantly entering Rome, followed by a captive train; the gold of their ransom is seen; next, in contrast, Cæsar, weeping; then Antony, presenting him a crown; his waving it aside. A few other pictures present themselves. The selection, however, is not rich in things of the imagination.

8. *Associated Ideas.* — (1) "I come" suggests "bury;" "bury," "Cæsar," also, "praise." The next line is rather disconnected. "Evil" suggests "men;" "men," "do," "lives," and "good;" "the good," suggests "interred;" "interred," "bones." The second and third lines are introduced for the purpose of attributing them to Cæsar. "So" summarizes and suggests the two preceding lines and also "Cæsar." (2) "Praise" suggests "blame;" the blame others have placed on Cæsar. To the average mind, it suggests some sympathy with Brutus. "Evil" suggests possibly the evil of Cæsar. The listener connects the association. It is the evil of men. "The good" is forgotten. By association, "good" is a quality of Cæsar. The orator says let the evil of Cæsar live and the good die. This by implication seems to side with Brutus. "Bones" suggests powerlessness — Cæsar's condition; hence he should not excite resentment. "Noble," being a complimentary term, suggests approval of Brutus's course. "Brutus hath told" suggests what he told of Cæsar's ambition; this, moreover, suggests agreement with what Antony is telling. Cæsar's ambition was a fault. "If" adroitly slipped in — the first note of dissent; but not dwelt upon. "Grievously answered it," suggests forgiveness and pity. The situation requires great caution. The orator breaks in upon the ideas last introduced, and again refers to the superior power and place of "Brutus and the rest." Pauses to call them "honorable." Repeats it twice at short intervals. That word, "honorable," is the key-word to the most important association in the oration. By repetition and concurrent notions, its opposite is suggested and attributed, not by the speaker (no need of that), but by the listener to the conspirators. The eleventh line repeats the first. "Friend," "faithful," and "just," awaken ideas of approval; "to me," added at last, allays all questioning. "But" suggests an antithetic idea; "ambitious" is smuggled in as that idea. They have approved "friend," "faithful," and "just;" hence disapprove of "ambitious." The next

line is thrown in to show agreement and to further impress "honorable" on the listener. "Many captives" suggests power, riches — the material for ambition. "General coffers fill" suggests generosity, unselfishness. This, together with "Cæsar wept," "Crown thrice refuse," suggests absence of ambition.

9. *Emotions.* — The whole speech is given with conversational simplicity and directness. The speaker, however, is thoroughly alert and intense. Grief and assumed humility are the prevailing emotions. Very meekly, he says, "I come to bury Cæsar." The feeling of positiveness or affirmation repeats itself. "So let it be with Cæsar," given with feelings of tenderness and yet positiveness. From "the" to "fault," inclusive, given with lighter touch, and the next line with increased positiveness. The next three (8-10) lines given with feeling of simple statement; the eleventh line, the positiveness of completed statement. The eighteenth line is given with imitative (slight) tenderness; nineteenth changes to feelings of sternness; twentieth and twenty-first, the feelings accompanying simple statement. . . . "O judgment" . . . "reason," given with regretful and censorious feeling. "Bear . . . me," given with a sudden break of overwhelming grief.

The various changes of emotion are so slight that they are not so easily described as in many selections.

The oration as a whole, viewed as a means to an end, is a masterpiece. From the ethical point of view, it is not defensible. Almost from beginning to end it is a tissue of false statements. The ethics of speech-making is an important subject. We can take space to say only that an element of the new oratory is honesty and directness.

The Objective Treatment. — As the purpose in analyzing this speech is to make clear the method of this book rather than to aid in its special preparation, and as the instruction upon the *Elements* is already full, and more or less familiar as a method of treatment, it is hardly necessary to illustrate their application in this selection.

In dealing with the *Elements*, always remember that they are the counterpart of subjective conditions. In determining emphasis, stress, inflection, gesture, etc., apply the principles involved. Do not settle capriciously upon an

emphasis or slide, but give the reason for its selection. Never allow any stereotyped form to interfere with mental freedom and spontaneity. In preparing a selection, provide for growth. This involves change. The objective treatment will be especially valuable in difficult places. Try a certain kind of voice, inflection, pause, or other element, and then judge of it. In every instance apply the committed "Scheme."

PRAXIS IN DELIVERY.

The leading types of Composition — DESCRIPTIVE and NARRATIVE, ORATORICAL and DRAMATIC — combine elements peculiar to each, and afford opportunity for concentrated effort in practice. For practical purposes, HIGHLY IMAGINATIVE and METRICAL SELECTIONS may also be regarded as types affording distinct opportunities.

While carrying into practice all of the sources and elements according to the "Scheme," the student will find it advantageous to recognize the leading feature or features of any selection, and practise at first with special reference to these features.

I. DESCRIPTION AND NARRATION.

Descriptive and narrative selections emphasize the conversational. As the conversational is the basis of all effective speaking, and as it is naturally the least difficult type, it may well be selected for beginning elocutionary discipline. The purpose of description and narration is to give information in an interesting way. Its essential feature is movement.

Descriptive and narrative delivery, while drawing upon all of the sources, and employing all of the elements of effective speaking, is *simple, direct, and distinctly clear*. *Variety* with its *differentiation* is a marked feature.

The two following selections will serve to indicate the type : —

I. WHITE HORSE HILL.

THOMAS HUGHES.

This selection is taken from "Tom Brown's School Days," Chapter I. This and other selections may best be studied in connection with the chapter or whole of which it is a part.

And then what a hill is the White Horse Hill! There it stands right up above all the rest, nine hundred feet above the sea, and the boldest, bravest shape for a chalk hill that you ever saw. Let us go up to the top of him, and see what is to be found there. Ay, you may well wonder and think it odd you never heard of this before; but wonder or not, as you please, there are hundreds of such things lying about England, which wiser folk than you know nothing of, and care nothing for. Yes, it's a magnificent Roman camp, and no mistake, with gates, and ditch, and mounds, all as complete as it was twenty years after the strong old rogues left it. Here, right up on the highest point, from which they say you can see eleven counties, they trenched round all the tableland, some twelve or fourteen acres, as was their custom, for they couldn't bear anybody to overlook them, and made their eyrie. The ground falls away rapidly on all sides. Was there ever such turf in the whole world? You sink up to your ankles at every step, and yet the spring of it is delicious. There is always a breeze in the "camp," as it is called; and here it lies just as the Romans left it, except that cairn on the east side left by her Majesty's corps of sappers and miners the other day, when they and the engineer officer had finished their sojourn there, and their surveys for the ordnance map of Berkshire. It is altogether a place that you won't forget—a place to open a man's soul and make him prophesy, as he looks down on the great vale spread out as the garden of the Lord before him, and wave on wave of the mysterious downs behind; and to the right and left the chalk hills running away into the distance, along which he can trace for miles the old Roman road, "the Ridgeway" ("the Rudge," as the country folk call it) keeping straight along the highest back of the hills; such a place as Balak

brought Balaam to, and told him to prophesy against the people in the valley beneath. And he would not; neither shall you, for they are a people of the Lord who abide there.

And now we leave the camp, and descend toward the west, and are on the Ashdown. We are treading on heroes. It is sacred ground for Englishmen, more sacred than all but one or two fields where their bones lie whitening. For this is the actual place where our Alfred won his great battle, the battle of Ashdown (*"Æscendum"* in the chroniclers), which broke the Danish power, and made England a Christian land. The Danes held the camp and the slope where we are standing — the whole crown of the hill, in fact. "The heathen had beforehand seized the higher ground," as old Asser says, "having wasted everything behind them from London, and being just ready to burst down on the fair vale, Alfred's own birthplace and heritage. And up the heights came the Saxons, as they did at the Alma. The Christians led up their line from the lower ground. There stood also on that same spot a single thorn-tree, marvellous stumpy (which we ourselves with our very own eyes have seen)." Bless the old chronicler! Does he think nobody ever saw a "single thorn-tree" but himself? Why, there it stands to this very day, just on the edge of the slope, and I saw it not three weeks since; an old single thorn-tree, "marvellous stumpy." At least, if it isn't the same tree, it ought to have been, for it's just in the place where the battle must have been won or lost — "around which, as I was saying, the two lines of foemen came together in battle with a huge shout." And in this place, one of the two kings of the heathen and five of his earls fell down and died, and many thousands of the heathen side in the same place. After which crowning mercy, the pious king, that there might never be wanting a sign and a memorial to the country-side, carved out on the northern side of the chalk hill under the camp, where it is almost precipitous, the great Saxon white horse, which he who will may see from the railway, and which gives its name to the vale, over which it has looked these thousand years and more.

II. THE MAYPOLE OF MERRY MOUNT.

NATHANIEL HAWTHORNE.

This selection is taken from "Twice Told Tales."

Bright were the days at Merry Mount, when the Maypole was the banner staff of that gay colony. They who reared it, should their banner be triumphant, were to pour sunshine over New England's rugged hills, and scatter flower-seeds throughout the soil. Jollity and gloom were contending for an empire. Midsummer eve had come, bringing deep verdure to the forest, and roses in her lap of a more vivid hue than the tender buds of spring. But May, or her mirthful spirit, dwelt all the year round at Merry Mount, sporting with the summer months, and revelling with autumn, and basking in the glow of winter's fireside. Through a world of toil and care she flitted with a dream-like smile, and came hither to find a home among the lightsome hearts of Merry Mount.

Never had the Maypole been so gayly decked as at sunset on Midsummer Eve. This venerated emblem was a pine-tree, which had preserved the slender grace of youth, while it equalled the loftiest height of the old wood monarchs. From its top streamed a silken banner, colored like the rainbow. Down nearly to the ground, the pole was dressed with birchen boughs, and others of the liveliest green, and some with silvery leaves, fastened by ribbons that fluttered in fantastic knots of twenty different colors, but no sad ones. Garden flowers and blossoms of the wilderness laughed gladly forth amid the verdure, so fresh and dewy, that they must have grown by magic on that happy pine-tree. Where this green and flowery splendor terminated, the shaft of the Maypole was stained with the seven brilliant hues of the banner at its top. On the lowest green bough, hung an abundant wreath of roses, some that had been gathered in the sunniest spots of its forest, and others, of still richer flush, which the colonists had reared from English seed. Oh, people of the Golden Age, the chief of your husbandry was to raise flowers.

But what was the wild throng that stood hand in hand about the Maypole? It could not be that the fairies and nymphs, when driven from their classic groves and homes of ancient fable, had sought refuge, as all the persecuted did, in the fresh woods of the

West. These were Gothic monsters, though perhaps of Grecian ancestry. On the shoulders of a comely youth, up rose the head and branching antlers of a stag; a second, human in all other points, had the grim visage of a wolf; a third, still with the trunk and limbs of a mortal man, showed the beard and horns of a venerable he-goat. There was a likeness of a bear erect, brute in all but his hind legs, which were adorned with pink silk stockings. And here again, almost as wondrous, stood a real bear of the dark forest, lending each of his forepaws to the grasp of a human hand, and as ready for the dance as any in that circle. His inferior nature rose half-way to meet his companions as they stooped. Other faces wore the similitude of man or woman, but distorted or extravagant, with red noses, pendulous before their mouths, which seemed of awful depth, and stretched from ear to ear in an eternal fit of laughter. Here might be seen the Salvage Man, well known in heraldry, hairy as a baboon, and girdled with green leaves. By his side, a nobler figure, but still a counterfeit, appeared an Indian hunter, with feathery crest and wampum belt. Many of this strange company wore foolscaps, and had little bells appended to their garments, tinkling with a silvery sound, responsive to the inaudible music of their gleesome spirits. Some youths and maidens were of soberer garb, yet well maintained their places in the irregular throng, by the expression of wild revelry upon their features. Such were the colonists of Merry Mount, as they stood in the broad smile of sunset, round their venerated Maypole.

Had a wanderer, bewildered in the melancholy forest, heard their mirth, and stolen a half-affrighted glance, he might have fancied them the crew of Comus, some already transformed to brutes, some midway between man and beast, and the others rioting in the flow of tipsy jollity, that foreran the change. But a band of Puritans, who watched the scene, invisible themselves, compared the masques to those devils and ruined souls with whom their superstition peopled the black wilderness.

II. ORATORIC (HORTATORY).

The purely Oratoric is distinctly *dynamic*, especially in its hortatory form, and is characterized by great energy. It affords excellent opportunity to practise the more forceful

elements,—the radical stress, staccato movement, strong force, reserved force. The following additional suggestion is made: Deliver the two following selections in the simplest conversational way; then deliver them exaggerating the intense form (reserved force); in the next place deliver them dynamically, *radical stress* and marked *staccato* movement; lastly combine all of these elements in the full and finished form of the type.

I. AWAIT THE ISSUE.

THOMAS CARLYLE.

This selection is taken from "Past and Present."

1. IN this — God's — world, with its wild, whirling eddies and mad, foam oceans, where men and nations perish as if without law, and judgment for an unjust thing is sternly delayed, dost thou think that there is therefore no justice? It is what the fool hath said in his heart. It is what the wise, in all times, were wise because they denied, and knew forever not to be. I tell thee again, there is nothing else but justice. One strong thing I find here below: the just thing, and true thing.

2. My friend, if thou hadst all the artillery of Woolwich trundling at thy back in support of an unjust thing, and infinite bonfires visibly waiting ahead of thee to blaze centuries long for thy victory on behalf of it, I would advise thee to call halt, to fling down thy baton, and say, "In Heaven's name, no!"

3. Thy "success"? Poor devil, what will thy success amount to? If the thing is unjust, thou hast not succeeded; no, not though bonfires blazed from north to south, and bells rang, and editors wrote leading articles, and the just things lay trampled out of sight, — to all mortal eyes an abolished and annihilated thing. . . .

4. For it is the right and noble alone that will have victory in this struggle; the rest is wholly an obstruction, a postponement, and fearful imperilment of the victory. Towards an eternal centre of right and nobleness, and of that only, is all confusion tending. We already know whither it is all tending; what will have victory, what will have none! The heaviest will reach the centre. The heaviest has its deflections; its obstructions; nay, at times its re-

boundings, its resiliences, whereupon some blockhead shall be heard jubilating, "See, your heaviest ascends!" but at all moments it is moving centreward, fast as is convenient for it; sinking, sinking; and, by laws older than the world, old as the Maker's first plan of the world, it has to arrive there.

5. Await the issue. In all battles, if you await the issue, each fighter has prospered according to his right. His right and his might, at the close of the account, were one and the same. He has fought with all his might, and in exact proportion to all his right he has prevailed. His very death is no victory over him. He dies indeed; but his work lives, very truly lives.

6. A heroic Wallace, quartered on the scaffold, cannot hinder that his Scotland become, one day, a part of England; but he does hinder that it become, on tyrannous, unfair terms, a part of it; commands still, as with a god's voice, from his old Valhalla and Temple of the Brave, that there be a just, real union as of brother and brother, not a false and merely semblant one as of slave and master. If the union with England be in fact one of Scotland's chief blessings, we thank Wallace withal that it was not the chief curse. Scotland is not Ireland: no, because brave men rose there and said, "Behold, ye must not tread us down like slaves; and ye shall not, and cannot!"

7. Fight on, thou brave, true, heart, and falter *not*, through dark fortune and through bright. The cause thou fightest for, so far as it is true, no further, yet precisely so far, is very sure of victory. The falsehood alone of it will be conquered, will be abolished, as it ought to be; but the truth of it is part of Nature's own laws, co-operates with the world's eternal tendencies, and cannot be conquered.

II. NATIONAL BANKRUPTCY.

MIRABEAU.

From a speech before the National Convention of France, 1789.

I. I HEAR much said of patriotism, appeals to patriotism, transports of patriotism. Gentlemen, why prostitute this noble word? Is it so very magnanimous to give up a part of your income in order to save your whole property? This is very simple arithmetic; and he that hesitates deserves contempt rather than indignation.

2. Yes, gentlemen, it is to your immediate self-interest, to your most familiar notions of prudence and policy, that I now appeal. I say not to you now as heretofore, beware how you give the world the first example of an assembled nation untrue to the public faith. I ask you not, as heretofore, what right you have to freedom, or what means of maintaining it, if, at your first step in administration, you outdo in baseness all the old and corrupt governments. I tell you, that unless you prevent this catastrophe, you will all be involved in the general ruin; and that you are yourselves the persons most deeply interested in making the sacrifices which the government demands of you.

3. I exhort you, then, most earnestly, to vote these extraordinary supplies; and God grant that they may prove sufficient! Vote them, I beseech you; for, even if you doubt the expediency of the means, you know perfectly well that the supplies are necessary, and that you are incapable of raising them in any other way. Vote them at once, for the crisis does not admit of delay; and, if it occurs, we must be responsible for the consequences.

4. Beware of asking for time. Misfortune accords it never. While you are lingering, the evil day will come upon you. Why, gentlemen, it is but a few days since that upon occasion of some foolish bustle in the *Palais Royal*, some ridiculous insurrection that existed nowhere but in the heads of a few weak or designing individuals, we were told with emphasis, "Catiline is at the gates of Rome, and yet we deliberate." You know, gentlemen, that this was all imagination. We are far from being at Rome; nor is there any Catiline at the gates of Paris. But now are we threatened with a real danger; bankruptcy, national bankruptcy, is before you; it threatens to swallow up your persons, your property, your honor, — and yet you deliberate.

III. DRAMATIC TYPE.

The *Dramatic* is the third type of composition. It affords splendid discipline in frequent and radical changes of emotion, in control, and in broadening the moods and temperament of the speaker. The practice of dramatic selections is an excellent means for developing oratoric power. The

interpretation of great pieces of literature as found in the drama is a legitimate aim, and though achieved in a high degree only by genius, is well worthy the aim of all for its cultural value. The two following selections are as simple as any that may be chosen for this purpose.

I. BRUTUS AND CASSIUS.

SHAKESPEARE.

This selection is taken from "Julius Cæsar," Act I. Sc. ii. The student should read the whole play, and form a definite estimate of the two men, etc.

Brutus. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cassius. Ay, do you fear it?
Then must I think you would not have it so.

Brutus. I would not, Cassius, yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honor in one eye, and death i' the other,
And I will look on both indifferently,
For let the gods so speed me as I love
The name of honor more than I fear death.

Cassius. I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life, but for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tyber chafing with her shores,
Cæsar said to me, *Dar'st thou, Cassius, now
Leap in with me into this angry flood,*

And swim to yonder point? Upon the word,
 Accoutred as I was, I plunged in,
 And bade him follow: so indeed he did.
 The torrent roared, and we did buffet it
 With lusty sinews, throwing it aside
 And stemming it with hearts of controversy;
 But ere we could arrive the point propos'd,
 Cæsar cried, *Help me, Cassius, or I sink!*
 I, as Æneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of Tyber
 Did I the tirèd Cæsar. And this man
 Is now become a god; and Cassius is
 A wretched creature, and must bend his body,
 If Cæsar carelessly but nod on him.
 He had a fever when he was in Spain;
 And when the fit was on him I did mark
 How he did shake; 'tis true, this god did shake:
 His coward lips did from their color fly;
 And that same eye, whose bend doth awe the world,
 Did lose his lustre. I did hear him groan:
 Ay, and that tongue of his, that bade the Romans
 Mark him, and write his speeches in their books,
 Alas, it cried, *Give me some drink, Titinius,*
 As a sick girl. Ye gods, it doth amaze me,
 A man of such a feeble temper should
 So get the start of the majestic world,
 And bear the palm alone. *[Shout and flourish.]*

Brutus. Another general shout!
 I do believe that these applauses are
 For some new honors that are heaped on Cæsar.

Cassius. Why, man, he doth bestride the narrow world
 Like a Colossus, and we petty men
 Walk under his huge legs, and peep about
 To find ourselves dishonorable graves.
 Men at some time are masters of their fates;
 The fault, dear Brutus, is not in our stars,
 But in ourselves, that we are underlings.

Brutus and Cæsar: what should be in that *Cæsar*?
 Why should that name be sounded more than yours?
 Write them together, yours is as fair a name;
 Sound them, it doth become the mouth as well;
 Weigh them, it is as heavy; conjure with them,
Brutus will start a spirit as soon as *Cæsar*.
 Now, in the name of all the gods at once,
 Upon what meat doth this our *Cæsar* feed,
 That he is grown so great? Age, thou art sham'd
 Rome, thou hast lost the breed of noble bloods!
 When went there by an age, since the great flood,
 But it was fam'd with more than one man?
 When could they say, till now, that talk'd of Rome,
 That her wide walls encompass'd but one man?
 Now is it Rome indeed, and room enough,
 When there is in it but one only man.
 O, you and I have heard our fathers say
 There was a *Brutus* once that would have brook'd
 Th' eternal Devil to keep his state in Rome,
 As easily as a king!

II. BRUTUS, CASSIUS, AND CASCA.

SHAKESPEARE.

This selection, like the preceding, is from "Julius Cæsar," ACT I. SC. ii.

Casca. You pull'd me by the cloak: would you speak with me?

Bru. Ay, *Casca*; tell us what hath chanc'd to-day, that *Cæsar* looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not, then, ask *Casca* what had chanc'd.

Casca. Why, there was a crown offer'd him; and being offer'd him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why for that too.

Cass. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offer'd him thrice?

Casca. Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbors shouted.

Cass. Who offer'd him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hang'd, as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;— yet 'twas not a crown neither, 'twas one of these coronets; and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still, as he refus'd it, the rabblement shouted, and clapp'd their chapp'd hands, and threw up their sweaty nightcaps, and Cæsar swooned, and fell down at it.

Cass. But, soft, I pray you: what, did Cæsar swoon?

Casca. He fell down in the market-place, and foam'd at mouth, and was speechless.

Bru. 'Tis very like; he hath the falling-sickness.

Cass. No, Cæsar hath it not; but you and I,

And honest Casca, we have the falling-sickness.

Casca. I know not what you mean by that; but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleas'd and displeas'd them, as they used to do the players in the theatre, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluck'd me ope his doublet, and offer'd them his throat to cut: an I had been a man of any occupation, if I would not have taken him at a word, I would I might go down among the rogues:— and so he fell. When he came to himself again he said, if he had done or said anything amiss, he desir'd their worships to think it was his infirmity.

Bru. And, after that, he came thus sad away?

Casca. Ay.

Cass. Did Cicero say anything?

Casca. Ay, he spoke Greek.

Cass. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' the face again: but those that understood him smil'd at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cass. Will you sup with me to-night, Casca?

Casca. No, I am promis'd forth.

Cass. Will you dine with me to-morrow?

Casca. Ay, if I be alive, and your mind hold, and your dinner worth the eating.

Cass. Good; I will expect you.

Casca. Do so: farewell both.

[*Exit CASCA.*

Bru. What a blunt fellow is this grown to be! He was quick mettle when he went to school.

Cass. So is he now, in execution

Of any bold or noble enterprise,

However he puts on this tardy form.

This rudeness is a sauce to his good wit,

Which gives men stomach to digest his words

With better appetite.

IV. IMAGINATION AND RHYTHM.

Selections of prose or poetry, introducing the imagination in a prominent way, give excellent opportunity for the special cultivation of this faculty upon which depends so largely the essential of force in delivery. Without imagination, no considerable power in delivery is possible. The two following selections well answer this purpose. After using these two selections for the development of the imagination and emotion, they may be further used for special attention to rhythm.

I. PAUL REVERE'S RIDE.

H. W. LONGFELLOW.

This selection is from *Fireside Tales*.

I.

LISTEN, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in seventy-five:
Hardly a man is now alive
Who remembers that famous day and year.

II.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower, as a signal light, —
One, if by land, and two, if by sea;
And I on the opposite shore will be
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

III.

Then he said, "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where, swinging wide at her moorings, lay
The "Somerset," British man-of-war:
A phantom ship, with each mast and spar
Across the moon, like a prison bar,
And a huge, black hulk, that was magnified
By its own reflection in the tide.

IV.

Meanwhile his friend, through alley and street
Wanders and watches with eager ears,
Till, in the silence around him, he hears
The muster of men at the barrack door,
The sound of arms and the tramp of feet,

And the measured tread of the grenadiers
Marching down to their boats on the shore.

V.

Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade, —
Up the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen, and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

VI.

Beneath in the church-yard lay the dead
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"

VII.

A moment only he feels the spell
Of the place and the hour, the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay, —
A line of black that bends and floats
On the rising tide, like a bridge of boats.

VIII.

Meanwhile, impatient to mount and ride,
Booted and spurred with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,

Now gazed at the landscape far and near,
 Then impetuous, stamped the earth,
 And turned and tightened his saddle-girth ;
 But mostly he watched with eager search
 The belfry tower of the Old North Church,
 As it rose above the graves on the hill,
 Lonely and spectral and sombre and still.

IX.

And lo ! as he looks, on the belfry's height
 A glimmer, and then a gleam of light !
 He springs to the saddle, the bridle he turns,
 But lingers and gazes, till full on his sight
 A second lamp in the belfry burns !

X.

A hurry of hoofs in a village street,
 A shape in the moonlight, a bulk in the dark,
 And beneath from the pebbles, in passing, a spark
 Struck out by a steed flying fearless and fleet :
 That was all ! And yet, through the gloom and the light,
 The fate of a nation was riding that night ;
 And the spark struck out by that steed, in his flight,
 Kindled the land into flame with its heat.

XI.

You know the rest. In the books you have read
 How the British regulars fired and fled, —
 How the farmers gave them ball for ball,
 From behind each fence and farm-yard wall,
 Chasing the redcoats down the lane,
 Then crossing the fields to emerge again
 Under the trees at the turn of the road,
 And only pausing to fire and load.

XII.

So through the night rode Paul Revere ;
 And so through the night went his cry of alarm
 To every Middlesex village and farm, —
 A cry of defiance and not of fear, —

A voice in the darkness, a knock at the door,
 And a word that shall echo forevermore!
 For, borne on the night-wind of the Past,
 Through all our history, to the last,
 In the hour of darkness and peril and need,
 The people will waken and listen to hear
 The hurrying hoof-beats of that steed,
 And the midnight message of Paul Revere.

II. AN ORDER FOR A PICTURE.

ALICE CARY.

Light touch. Emotional content a leading feature.

O GOOD painter, tell me true,
 Has your hand the cunning to draw
 Shapes of things you never saw?
 Ay? Well, here is an order for you.
 Woods and cornfields, a little brown, —
 The picture must not be over-bright,
 Yet all in the golden and gracious light
 Of a cloud, when the summer sun is down.
 Always and always, night and morn,
 Woods upon woods, with fields of corn
 Lying between them, not quite sere,
 And not in the full, thick, leafy bloom,
 When the wind can hardly find breathing-room
 Under their tassels, — cattle near,

Biting shorter the short green grass,
 And a hedge of sumach and sassafras,
 With bluebirds twittering all around, —
 (Ah, good painter, you can't paint sound!)
 These, and the house where I was born,
 Low and little, and black and old,
 With children, many as it can hold,
 All at the windows, open wide, —
 Heads and shoulders clear outside,

And fair young faces all ablush :
 Perhaps you may have seen, some day,
 Roses crowding the self-same way,
 Out of a wilding, wayside bush

Listen closer. When you have done
 With woods and cornfields and grazing herds,
 A lady, the loveliest ever the sun
 Looked down upon, you must paint for me ;
 Oh, if I only could make you see
 The clear blue eyes, the tender smile,
 The sovereign sweetness, the gentle grace,
 The woman's soul, and the angel's face,
 That are beaming on me all the while,
 I need not speak these foolish words :
 Yet one word tells you all I would say, —
 She is my mother : you will agree
 That all the rest may be thrown away.

Two little urchins at her knee
 You must paint, sir ; one like me,
 The other with a clearer brow,
 And the light of his adventurous eyes
 Flashing with boldest enterprise :
 At ten years old he went to sea, —
 God knoweth if he be living now ;
 He sailed in the good ship "Commodore," —
 Nobody ever crossed her track
 To bring us news, and she never came back.
 Ah, 'tis twenty long years and more
 Since that old ship went out of the bay
 With my great-hearted brother on her deck :
 I watched him till he shrank to a speck,
 And his face was towards me all the way.
 Bright his hair was, a golden brown,
 The time we stood at our mother's knee :
 That beauteous head, if it did go down,
 Carried sunshine into the sea !

Out in the fields one summer night
 We were together, half afraid

Of the corn-leaves' rustling, and of the shade
 Of the high hills, stretching so still and far, —
 Loitering till after the low little light
 Of the candle shone through the open door.
 Afraid to go home, sir; for one of us bore
 A nest full of speckled and thin-shelled eggs;
 The other, a bird, held fast by the legs,
 Not so big as a straw of wheat:
 The berries we gave her she wouldn't eat,
 But cried and cried, till we held her bill,
 So slim and shining, to keep her still.

At last we stood at our mother's knee.
 Do you think, sir, if you try,
 You could paint the look of a lie?
 If you can, pray have the grace
 To put it solely in the face
 Of the urchin that is likest me:
 I think 'twas solely mine, indeed:
 But that's no matter, — paint it so;
 The eyes of my mother — (take good heed)
 Looking not on the nestful of eggs,
 Nor the fluttering bird held so fast by the legs,
 But straight through our faces down to our lies,
 And oh, with such injured, reproachful surprise!
 I felt my heart bleed where that glance went, as though
 A sharp blade struck through it.

You, sir, know
 That you on the canvas are to repeat
 Things that are fairest, things most sweet, —
 Woods and cornfields and mulberry-tree, —
 The mother, — the lads, with their bird, at her knee:
 But, oh, that look of reproachful woe!
 High as the heavens your name I'll shout.
 If you paint me the picture, and leave that out.

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SELECTIONS

SKILL AND BEAUTY IN ART.

JOHN RUSKIN.

From The Relation of Use to Art in "The Crown of Wild Olive."

Now, I pray you to observe — for though I have said this often before, I have never yet said it clearly enough — every good piece of art . . . involves first essentially the evidence of human skill, and the formation of an actually beautiful thing by it.

Skill and beauty always, then; and, beyond these, the formative arts have always been one or other of the two objects which I have just defined to you — truth, or serviceableness; and without these aims neither the skill nor their beauty will avail; only by these can either legitimately reign. All the graphic arts begin in keeping the outline of shadow that we have loved, and they end in giving to it the aspect of life; and all the architectural arts begin in the shaping of the cup and the platter, and they end in a glorified roof.

Therefore, you see, in the graphic arts you have skill, beauty, and likeness; and in the architectural arts, skill, beauty, and use; and you must have the three in each group, balanced and co-ordinate; and all the chief errors of art consist in losing or exaggerating one of these elements.

For instance, almost the whole system and hope of modern life are founded on the notion that you may substitute mechanism for skill, photograph for picture, cast-iron for sculpture. That is your main nineteenth-century faith, or infidelity. You think you can get everything by grinding — music, literature, and painting. You will

find it grievously not so; you can get nothing but dust by mere grinding. Even to have the barley-meal out of it, you must have the barley first; and that comes by growth, not grinding. But essentially, we have lost our delight in skill; in that majesty of it which I was trying to make clear to you in my last address, and which long ago I tried to express, under the head of ideas of power. The entire sense of that we have lost, because we ourselves do not take pains enough to do right, and have no conception of what the right costs; so that all the joy and reverence we ought to feel in looking at a strong man's work, have ceased in us. We keep them yet a little in looking at a honeycomb or a bird's nest; we understand that these differ, by divinity of skill, from a lump of wax or a cluster of sticks. But a picture, which is a much more wonderful thing than a honeycomb or a bird's nest — have we not known people, and sensible people too, who expected to be taught to produce that in six lessons?

THE BOSTON MASSACRE.

BANCROFT.

1. ON Friday the 2d of March, 1770, a British soldier of the Twenty-ninth Regiment asked to be employed at Gray's rope-walk, and was repulsed in the coarsest words. He then defied the rope-makers to a boxing match; and one of them accepting his challenge, he was beaten off. Returning with several of his companions, they too were driven away. A larger number came down to renew the fight with clubs and cutlasses, and in their turn encountered defeat.
2. There was an end to the affair at the rope-walk, but not at the barracks, where the soldiers inflamed each other's passions, as if the honor of the regiment had been tarnished.
3. On Saturday they prepared bludgeons; and being resolved to

brave the citizens on Monday night, they forewarned their particular acquaintances not to be abroad.

4. Evening came on. The young moon was shining in a cloudless winter sky, and its light was increased by a new-fallen snow. Parties of soldiers were driving about the streets, making a parade of valor, challenging resistance, and striking the inhabitants indiscriminately with sticks or sheathed cutlasses.

5. A band which rushed out from the barracks in Brattle Street, armed with clubs, cutlasses, and bayonets, provoked resistance; and an affray ensued. An ensign at the gate of the barrack-yard cried to the soldiers, "Turn out, and I will stand by you; kill them; stick them; knock them down; run your bayonets through them!" And one soldier after another levelled a firelock, and threatened to "make a lane" through the crowd.

6. Just before nine, as an officer crossed King Street, a barber's lad cried after him, "There goes a mean fellow who hath not paid my master for dressing his hair;" on which a sentinel left his post, and with his musket gave the boy a stroke on the head which made him stagger and cry for pain.

7. The street soon became clear, and nobody troubled the sentry, when a party of soldiers issued violently from the main guard, their arms glittering in the moonlight, and passed on hallooing, "Where are they? where are they? let them come!"

8. "Pray, soldiers, spare my life!" cried a boy of twelve, whom they met. "No, no; we will kill you all!" answered one of them, and knocked him down with his cutlass. They abused and insulted several persons at their doors, and others in the street, running about like madmen in a fury, crying, "Fire!" which seemed their watchword, and, "Where are they? knock them down!" Their outrageous behavior occasioned the ringing of the bell at the head of King Street.

9. The citizens whom the alarm set in motion came out with canes and clubs; a body of soldiers also came up, crying, "Where

are the cowards?" and brandishing their arms. From ten to twenty boys came after them, asking, "Where are they? where are they?" "There is the soldier who knocked me down," said the barber's boy; and they began pushing one another towards the sentinel. He primed and loaded his musket.

10. "The lobster is going to fire," cried a boy. Waving his piece about, the sentinel pulled the trigger. "If you fire, you must die for it," said one who was passing by. "I don't care," replied the sentry; "if they touch me, I will fire." "Fire away!" shouted the boys, persuaded he could not do it without leave from a civil officer; and a young fellow spoke out, "We will knock him down for snapping," while they whistled through their fingers and huzzaed.

11. "Stand off," said the sentry, and shouted aloud, "Turn out, main guard!" "They are killing the sentinel," reported a servant, running to the main guard. "Turn out; why don't you turn out?" cried Preston, who was captain of the day to the guard. A party of six formed with a corporal in front, and Preston following. With bayonets fixed, they haughtily rushed through the people, upon the trot, cursing them, and pushing them as they went along.

12. They found about ten persons round the sentry, while about fifty or sixty came down with them. "For God's sake," said a citizen, holding Preston by the coat, "take your men back again; if they fire, your life must answer for the consequences." "I know what I am about," said he hastily, and much agitated.

13. None pressed on them or provoked them till they began loading; when a party about twelve in number, with sticks in their hands, moved from the middle of the street, where they had been standing, gave three cheers, and passed along in front of the soldiers, whose muskets some of them struck as they went by. "You are cowardly rascals," said they, "for bringing arms against naked men. Lay aside your guns, and we are ready for you. Come on,

you lobster scoundrels; fire, if you dare; we know you dare not."

14. Just then one of the soldiers received a blow from a stick thrown, which hit his musket; and the word "Fire!" being given, he stepped a little on one side, and shot a mulatto, who at the time was quietly leaning on a long stick.

15. The people immediately began to move off. The rest fired slowly and in succession on the people who were dispersing. One aimed deliberately at a boy who was running for safety. Three persons were killed; eight were wounded, two of them mortally. Of all the eleven, not more than one had any share in the disturbance.

16. So infuriated were the soldiers that, when the men returned to take up the dead, they prepared to fire again, but were checked by Preston; while the Twenty-ninth Regiment appeared under arms in King Street, as if bent on a further massacre. "This is our time," cried the soldiers; and dogs were never seen more greedy for their prey.

17. The bells rung in all the churches; the town drums beat. "To arms! to arms!" was the cry. And now was to be tested the true character of Boston. All its sons came forth, excited almost to madness; many were absolutely distracted by the sight of the dead bodies and of the blood, which ran plentifully in the streets, and was imprinted in all directions by the foot-tracks on the snow.

18. "Our hearts," says Warren, "beat to arms, almost resolved by one stroke to avenge the death of our slaughtered brethren." But they stood self-possessed and irresistible, demanding justice according to law.

19. The people would not be pacified till the regiment was confined to the guard-room and the barracks; and the governor himself gave assurance that instant inquiries should be made by the county magistrates. A warrant was issued against Preston, who surrendered himself to the sheriff; and the soldiers who composed the party were delivered up and committed to prison.

RIP VAN WINKLE'S AWAKENING.

IRVING.

PART I.

1. ON waking, Rip found himself on the green knoll overlooking the glen. He rubbed his eyes — it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. “Surely,” thought Rip, “I have not slept here all night.”

2. He recalled the occurrences before he fell asleep — the mountain ravine — the party at nine-pins — the flagon. “Oh! that wicked flagon!” thought Rip; “what excuse shall I make to Dame Van Winkle?”

3. He looked round for his gun; but, in place of the clean, well-oiled fowling-piece, he found an old firelock lying by him, the barrel incrustated with rust, the lock falling off, the stock worm-eaten: He now suspected that the grave roisters of the mountain had put a trick upon him, and, having dosed him with liquor, robbed him of his gun.

4. Wolf, too, had disappeared; but he might have strayed away after a squirrel or a partridge. He whistled after him, and shouted his name, but all in vain; the echoes repeated his whistle and shout, but no dog was to be seen.

5. He determined to revisit the scene of the last evening's gambol, and, if he met with any of the party, to demand his dog and gun. As he rose to walk, he found himself stiff in the joints, and wanting in his usual activity. “These mountain beds do not agree with me,” thought Rip; “and if this frolic should lay me up with a fit of the rheumatism, I shall have a blessed time with Dame Van Winkle.”

6. With some difficulty he got down into the glen. He found the gully up which he had ascended the preceding evening; but to his astonishment a mountain stream was now foaming down it, leaping from rock to rock, and filling the glen with babbling murmurs.

7. He, however, made shift to scramble up its sides, working his toilsome way through thickets of birch, sassafras, and witch-hazel; and sometimes tripped up or entangled by the wild grapevines that twisted their coils and tendrils from tree to tree, and spread a kind of network in his path.

8. Here poor Rip was brought to a stand. He again called and whistled after his dog; he was answered only by the cawing of a flock of idle crows, which were sporting high in air about a withered tree that overhung a sunny precipice, and which, secure in their elevation, seemed to look down and scoff at the poor man's perplexities.

9. What was to be done? The morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun; he dreaded to meet his wife; but it would not do to starve among the mountains. He shook his head, shouldered the rusty firelock, and, with a heart full of trouble and anxiety, turned his steps homeward.

10. As he approached the village he met a number of people, but none whom he knew; which somewhat surprised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed.

11. They all stared at him with equal marks of surprise; and, whenever they cast eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip involuntarily to do the same, when, to his astonishment, he found his beard had grown a foot long!

12. He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered; it was larger and more populous.

13. There were rows of houses which he had never seen before;

and those which had been his familiar haunts had disappeared. Strange names were over the doors ; strange faces at the windows ; everything was strange. His mind now misgave him ; he began to doubt whether both he and the world around him were not bewitched.

14. Surely this was his native village, which he had left but a day before. There stood the Catskill Mountains ; there ran the silver Hudson at a distance ; there was every hill and dale precisely as it had always been. Rip was sorely perplexed. "That flagon last night," thought he, "has addled my poor head sadly !"

15. It was with some difficulty that he found the way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay ; the roof fallen in, the windows shattered, and the doors off the hinges.

16. A half-starved dog, that looked like Wolf, was skulking about it. Rip called him by name ; but the cur snarled, showed his teeth, and passed on. This was an unkind cut indeed. "My very dog," sighed poor Rip, "has forgotten me !"

17. He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order. It was empty, forlorn, and apparently abandoned. This desolateness overcame all his conjugal fears. He called loudly for his wife and children. The lonely chambers rang for a moment with his voice, and then all again was silence.

RIP VAN WINKLE'S AWAKENING.

PART II

18. HE now hurried forth and hastened to his old resort, the village inn ; but it, too, was gone. A large, rickety wooden building stood in its place, with great gaping windows, some of them

broken, and mended with old hats and petticoats; and over the door was painted, "The Union Hotel, by Jonathan Doolittle."

19. Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall, naked pole, with something on the top that looked like a red night-cap; and from it was fluttering a flag, on which was a singular assemblage of stars and stripes. All this was strange and incomprehensible.

20. He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff; a sword was held in the hand instead of a sceptre; the head was decorated with a cocked hat; and underneath was painted in large characters, GENERAL WASHINGTON.

21. There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair, long pipe, uttering clouds of tobacco smoke instead of idle speeches; or Van Bummel, the schoolmaster, doling forth the contents of an ancient newspaper.

22. In place of these, a lean, bilious-looking fellow, with his pockets full of hand-bills, was haranguing vehemently about rights of citizens — election — members of Congress — liberty — Bunker's Hill — heroes of seventy-six — and other words that were a perfect jargon to the bewildered Van Winkle.

23. The appearance of Rip with his long, grizzled beard, his rusty fowling-piece, his uncouth dress, and the army of women and children that had gathered at his heels, soon attracted the attention of the tavern politicians.

24. They crowded round him, eyeing him from head to foot with great curiosity. The orator bustled up to him, and drawing

him partly aside, inquired "on which side he voted." Rip started in vacant stupidity.

25. Another short but busy little fellow pulled him by the arm, and rising on tiptoe, inquired in his ear whether he was Federal or Democrat.

26. Rip was equally at a loss to comprehend this question; when a knowing, self-important old gentleman in a sharp cocked hat made his way through the crowd, putting them to the right and the left with his elbows as he passed; and planting himself before Van Winkle, with one arm a-kimbo, the other resting on his cane, his keen eyes and sharp hat penetrating as it were into his very soul, demanded, in an austere tone, what brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village.

27. "Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor, quiet man, a native of the place, and a loyal subject of the king, God bless him!"

28. Here a general shout burst from the by-standers, "A tory! a tory! a spy! a refugee! hustle him! away with him!" It was with great difficulty that the self-important man in the cocked hat restored order; and having assumed a tenfold austerity of brow, demanded again of the unknown culprit what he came there for, and whom he was seeking.

29. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors who used to keep about the tavern.

30. "Well, who are they? Name them." Rip bethought himself a moment, and inquired, "Where is Nicholas Vedder?"

31. There was silence for a little while, when an old man replied, in a thin, piping voice, "Nicholas Vedder? why he is dead and gone these eighteen years! There was a wooden tombstone in the church-yard that used to tell about him, but that is rotten and gone too."

32. "Where's Van Bummel, the schoolmaster?"—"He went off to the wars, was a great militia general, and is now in Congress."

33. Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him, too, by treating of such enormous lapses of time, and of matters which he could not understand. War—Congress!—he had no courage to ask after any more of his friends, but cried out in despair, "Does nobody here know Rip Van Winkle?"

34. "Oh, Rip Van Winkle!" exclaimed two or three, "oh, to be sure! that is Rip Van Winkle yonder, leaning against the tree."

35. Rip looked, and beheld a precise counterpart of himself as he went up to the mountain; apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilderment the man in the cocked hat demanded who he was, and what was his name.

36. "God knows!" exclaimed he, at his wit's end; "I'm not myself—I'm somebody else—that's me yonder—no—that's somebody else, got into my shoes—I was myself last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I'm changed, and I can't tell what's my name, or who I am!"

37. The by-standers now began to look at each other, nod, wink significantly, and tap their fingers against their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief; at the very suggestion of which the self-important man with the cocked hat retired with some precipitation.

38. At this critical moment, a fresh, comely woman passed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she; "hush, you little fool; the

old man will not hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind.

39. "What is your name, my good woman?" asked he. "Judith Gardener." — "And your father's name?"

40. "Ah, poor man, his name was Rip Van Winkle. It is twenty years since he went away from home with his gun, and never has been heard of since. His dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl."

41. Rip had but one question more to ask, but he put it with a faltering voice: "Where is your mother?" — "Oh, she, too, had died but a short time since; she broke a blood-vessel in a fit of passion at a New England pedler."

42. There was a drop of comfort, at least, in this intelligence. The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he; "young Rip Van Winkle once — old Rip Van Winkle now! Does nobody know poor Rip Van Winkle?"

43. All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and, peering under it in his face for a moment, exclaimed, "Sure enough! it is Rip Van Winkle — it is himself. Welcome home again, old neighbor. Why, where have you been these twenty long years?"

44. Rip's story was soon told, for the whole twenty years had been to him but as one night. The neighbors stared when they heard it; some were seen to wink at each other, and put their tongues in their cheeks; and the self-important man in the cocked hat, who, when the alarm was over, had returned to the field, screwed down the corners of his mouth, and shook his head; upon which there was a general shaking of the heads throughout the assemblage.

TOM PINCH'S JOURNEY TO LONDON.

CHARLES DICKENS.

1. It might have confused a less modest man than Tom Pinch to find himself sitting next that coachman; for, of all the swells that ever flourished a whip professionally, he might have been elected emperor. He did not handle his gloves like another man, but put them on — even when he was standing on the pavement, quite detached from the coach — as if the four grays were, somehow or other, at the ends of his fingers.

2. It was the same with his hat. He did things with his hat which nothing but an unlimited knowledge of horses, and the wildest freedom of the road, could ever have made him perfect in. Valuable little parcels were brought to him with particular instructions, and he pitched them into his hat, and stuck it on again, as if the laws of gravity did not admit of such an event as its being knocked off or blown off, and nothing like an accident could befall it.

3. The guard, too! Seventy breezy miles a day were written in his very whiskers. His manners were a canter; his conversation a round trot. He was a fast coach upon a down-hill turnpike-road; he was all pace. A wagon could not have moved slowly with that guard and his key-bugle upon the top of it.

4. These were all foreshadowings of London, Tom thought, as he sat upon the box and looked about him. Such a coachman and such a guard never could have existed between Salisbury and any other place. The coach was none of your steady-going coaches, but a swaggering, dissipated London coach; up all night, and lying by all day.

5. It cared no more for Salisbury than if it had been a hamlet. It rattled noisily through the best streets, defied the cathedral, took the worst corners sharpest, went cutting in everywhere, making everything get out of its way, and spun along the open country

road, blowing a lively defiance out of its key-bugle, as its last parting legacy.

6. It was a charming evening, mild and bright. Tom could not resist the captivating sense of rapid motion through the pleasant air. The four grays skimmed along as if they liked it quite as well as Tom did; the bugle was in as high spirits as the grays; the coachman chimed in sometimes with his voice; the wheels hummed cheerfully in unison; the brass work on the harness was an orchestra of little bells; and thus as they went clinking, jingling, rattling smoothly on, the whole concern, from the buckles of the leaders' coupling-reins to the handle of the hind boot, was one great instrument of music.

7. Yoho! past hedges, gates, and trees; past cottages and barns and people going home from work. Yoho! past donkey-chaises drawn aside into the ditch, and empty carts with rampant horses, whipped up at a bound upon the little water-course, and held by struggling carters close to the five-barred gate, until the coach had passed the narrow turning in the road.

8. Yoho! by churches dropped down by themselves in quiet nooks, with rustic burying-grounds about them, where the graves are green, and daisies sleep—for it is evening—on the bosom of the dead.

9. Yoho! past streams in which the cattle cool their feet, and where the rushes grow; past paddock-fences, farms, and rick-yards; past last year's stacks, cut slice by slice away, and showing in the waning light like ruined gables, old and brown. Yoho! down the pebbly dip and through the merry water-splash; and up at a canter to the level road again.

10. Away with four fresh horses from the Bald-faced Stag, where toppers congregate about the door admiring; and the last team, with traces hanging loose, go roaming off toward the pond, until observed and shouted after by a dozen throats, while volunteering boys pursue them. Now, with a clattering of hoofs and striking

out of fiery sparks, across the old stone bridge, and down again into the shadowy road, and through the open gate, and far away, away into the wold. Yoho!

11. See the bright moon! High up before we know it; making the earth reflect the objects on its breast like water. Hedges, trees, low cottages, church-steeple, blighted stumps, and flourishing young slips have all grown vain upon the sudden, and mean to contemplate their own fair images till morning. The poplars yonder rustle, that their quivering leaves may see themselves upon the ground. Not so the oak; trembling does not become *him*; and he watches himself in his stout old burly steadfastness, without the motion of a twig.

12. The beauty of the night is hardly felt when day comes leaping up. Yoho! past market-gardens, rows of houses, villas, terraces, and squares; past wagons, coaches, and carts; past early workmen, late stragglers, drunken men, and sober carriers of loads; past brick and mortar in its every shape, and in among the rattling pavements, where a jaunty seat upon a coach is not so easy to preserve. Yoho! down countless turnings, until an old inn yard is gained; and Tom Pinch, getting down quite stunned and giddy, is in London.

THE CLOUD.

PERCY B. SHELLEY.

I BRING fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.

I wield the flail of the lashing hail,
And whiten the green plains under ;
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast ;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skyey bowers,
Lightning, my pilot, sits ;
In a cavern under is fettered the thunder,
It struggles and howls at fits ;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea ;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains ;
And I all the while bask in heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead,
As on the jag of a mountain crag,
Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when sunset may breathe, from the lit sea beneath,
Its ardors of rest and of love,
And the crimson pall of eve may fall
From the depth of heaven above,
With wings folded I rest on mine airy nest,
As still as a brooding dove.

That orbèd maiden, with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer.
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I find the sun's throne with a burning zone,
And the moon's with a girdle of pearl ;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl,
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof, —
The mountains its columns be.
The triumphal arch through which I march,
With hurricane, fire, and snow,
When the powers of the air are chained to my chair,
Is the million-colored bow ;
The sphere-fire above its soft colors wove,
While the moist earth was laughing below.

I am the daughter of earth and water,
And the nursling of the sky ;
I pass through the pores of the ocean and shores ;
I change, but I cannot die.
For after the rain, when with never a stain
The pavilion of heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,

I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

PUBLIC DISHONESTY.

HENRY WARD BEECHER.

A CORRUPT public sentiment produces dishonesty. A public sentiment in which dishonesty is not disgraceful, in which bad men are respectable, are trusted, are honored, are exalted, is a curse to the young. The fever of speculation, the universal derangement of business, the growing laxness of morals, is, to an alarming extent, introducing such a state of things.

If the shocking stupidity of the public mind to atrocious dishonesties is not aroused; if good men do not bestir themselves to drag the young from this foul sorcery; if the relaxed bands of honesty are not tightened, and conscience tutored to a severer morality, — our night is at hand, our midnight not far off. Woe to that guilty people who sit down upon broken laws, and wealth saved by injustice! Woe to a generation fed by the bread of fraud, whose children's inheritance shall be a perpetual memento of their fathers' unrighteousness; to whom dishonesty shall be made pleasant by association with the revered memories of father, brother, and friend!

But when a whole people, united by a common disregard of justice, conspire to defraud public creditors; and States vie with States in an infamous repudiation of just debts, by open or sinister methods; and nations exert their sovereignty to protect and dignify the knavery of the Commonwealth; then the confusion of domestic affairs has bred a fiend, before whose flight honor fades away, and under whose feet the sanctity of truth and the religion of solemn compacts are stamped down and ground into the dirt. Need we

ask the cause of growing dishonesty among the young, the increasing untrustworthiness of all agents, when States are seen clothed with the panoply of dishonesty, and nations put on fraud for their garments?

Absconding agents, swindling schemes, and defalcations, occurring in such melancholy abundance, have at length ceased to be wonders, and rank with the common accidents of fire and flood. The budget of each week is incomplete without its mob and runaway cashier, its duel and defaulter; and as waves which roll to the shore are lost in those which follow on, so the villainies of each week obliterate the record of the last.

Men of notorious immorality, whose dishonesty is flagrant, whose private habits would disgrace the ditch, are powerful and popular. I have seen a man stained with every sin, except those which required courage; into whose head I do not think a pure thought has entered for forty years; into whose heart an honorable feeling would droop for very loneliness; — in evil he was ripe and rotten; hoary and depraved in deed, in word, in his present life, and in all his past; evil when by himself, and viler among men; corrupting to the young; — to domestic fidelity, a recreant; to common honor, a traitor; to honesty, an outlaw; to religion, a hypocrite; — base in all that is worthy of man, and accomplished in whatever is disgraceful; and yet this wretch could go where he would; enter good men's dwellings, and purloin their votes. Men would curse him, yet obey him; hate him, and assist him; warn their sons against him, and lead them to the polls for him. A public sentiment which produces ignominious knaves cannot breed honest men.

We have not yet emerged from a period in which debts are insecure; the debtor legally protected against the rights of the creditor; taxes laid, not by the requirements of justice, but for political effect, and lowered to a dishonest inefficiency; and when thus diminished, not collected; the citizens resisting their own officers;

officers resigning at the bidding of the electors; the laws of property paralyzed; bankrupt laws built up; and stay-laws unconstitutionally enacted, upon which the courts look with aversion, yet fear to deny them, lest the wildness of popular opinion should roll back disdainfully upon the bench, to despoil its dignity, and prostrate its power. General suffering has made us tolerant of general dishonesty; and the gloom of our commercial disaster threatens to become the pall of our morals.

ELOQUENCE.

WEBSTER.

WHEN public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from afar. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it; they cannot reach it. It comes, if it comes at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception,

outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object, — this, this is Eloquence, or rather it is something greater and higher than all eloquence, — it is Action, noble, sublime, God-like Action.

THE ORATOR'S ART.

J. Q. ADAMS.

THE eloquence of the college is like the discipline of a review. The art of war, we are all sensible, does not consist in manœuvres on a training-day ; nor the steadfastness of the soldier in the hour of battle, in the drilling of his orderly serjeant. Yet the superior excellence of the veteran army is exemplified in nothing more forcibly than in the perfection of its discipline. It is in the heat of action, upon the field of blood, that the fortune of the day may be decided by the exactness of manual exercise ; and the art of displaying a column, or directing a charge, may turn the balance of victory, and change the history of the world. The application of these observations is as direct to the art of oratory as to that of war. The exercises to which you are here accustomed are not intended merely for the display of the talents you have acquired. They are instruments put into your hands for future use. Their object is not barely to prepare you for the composition and delivery of an oration to amuse an idle hour on some public anniversary. It is to give you a clew for the labyrinth of legislation in the public councils ; a spear for the conflict of judicial war in the public tribunals ; a sword for the field of religious and moral victory in the pulpit.

FROM HENRY V.

SHAKESPEARE.

ONCE more unto the breach, dear friends, once more ;
 Or close the wall up with our English dead.
 In peace there's nothing so becomes a man
 As modest stillness, and humility ;
 But when the blast of war blows in our ears,
 Then imitate the action of the tiger ;
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favor'd rage :

Then lend the eye a terrible aspect ;
 Let it pry through the portage of the head
 Like the brass cannon ; let the brow o'erwhelm it
 As fearfully as doth a gallèd rock
 O'erhang and jutty his confounded base,
 Swill'd with the wild and wasteful ocean.
 Now set the teeth and stretch the nostril wide,
 Hold hard the breath, and bend up every spirit
 To his full height.

HERVE RIEL.

ROBERT BROWNING.

PART I.

I.

ON the sea and at the Hogue, sixteen hundred ninety-two,
 Did the English fight the French — woe to France !
 And, the thirty-first of May, helter-skelter through the blue,
 Like a crowd of frightened porpoises a shoal of sharks pursue,
 Came crowding ship on ship to St. Maló on the Rance,
 With the English fleet in view.

II.

'Twas the squadron that escaped, with the victor in full chase.
 First and foremost of the drove, in his great ship, Damfreville ;

Close on him fled, great and small,
 Twenty-two good ships in all;
 And they signalled to the place,
 "Help the winners of a race!
 Get us guidance, give us harbor, take us quick — or, quicker still
 Here's the English can and will!"

III.

Then the pilots of the place put out brisk and leaped on board;
 "Why, what hope or chance have ships like these to pass?"
 laughed they;
 "Rocks to starboard, rocks to port, all the passage scarred and
 scored,
 Shall the 'Formidable' here, with her twelve and eighty guns,
 Think to make the river-mouth by the single narrow way,
 Trust to enter where 'tis ticklish for a craft of twenty tons,
 And with flow at full beside?
 Now 't is slackest ebb of tide.
 Reach the mooring? Rather say,
 While rock stands or water runs,
 Not a ship will leave the bay!"

IV.

Then was called a council straight;
 Brief and bitter the debate;
 "Here's the English at our heels; would you have them take in tow
 All that's left us of the fleet, linked together stern and bow,
 For a prize to Plymouth sound? —
 Better run the ships aground!"
 (Ended Damfreville his speech,)
 "Not a minute more to wait!
 Let the captains all and each
 Shove ashore, then blow up, burn the vessels on the beach!
 France must undergo her fate."

V.

"Give the word!" — But no such word
 Was ever spoke or heard;
 For up stood, for out stepped, for in struck amid all these —
 A captain? A lieutenant? A mate — first, second, third?

No such man of mark, and meet
With his betters to compete?

But a simple Breton sailor pressed by Tourville for the fleet —
A poor coasting pilot he, Hervé Riel, the Croisickese.

VI.

And “What mockery or malice have we here?” cries Hervé Riel;
“Are you mad, you Malouins? Are you cowards, fools, or
rogues?”

Talk to me of rocks and shoals, me who took the soundings, tell
On my fingers every bank, every shallow, every swell,
'Twixt the offing here and Grève, where the river disembogues?
Are you bought by English gold? Is it love the lying's for?

Morn and eve, night and day,
Have I piloted your bay,

Entered free and anchored fast at the foot of Solidor.

Burn the fleet, and ruin France? That were worse than fifty
Hogues!

Sirs, they know I speak the truth! Sirs, believe me there's a
way!

VII.

“Only let me lead the line,
Have the biggest ship to steer,
Get this ‘Formidable’ clear,
Make the others follow mine,

And I lead them most and least by a passage I know well,
Right to Solidor, past Grève,
And there lay them safe and sound;
And if one ship misbehave —

Keel so much as grate the ground —

Why, I've nothing but my life; here's my head!” cries Hervé Riel.

VIII.

Not a minute more to wait!

“Steer us in, then, small and great!

Take the helm, lead the line, save the squadron!” cried its chief.

“Captains, give the sailor place!

He is admiral, in brief.”

Still the north wind, by God's grace ;
 See the noble fellow's face
 As the big ship, with a bound,
 Clears the entry like a hound,
 Keeps the passage as its inch of way were the wiae seas profound !

IX.

See, safe through shoal and rock,
 How they follow in a flock !
 Not a ship that misbehaves, not a keel that grates the ground,
 Not a spar that comes to grief !
 The peril, see, is past,
 All are harbored to the last,
 And just as Hervé Riel hollas, " Anchor ! " — sure as fate,
 Up the English come, too late.

PART II.

I.

So the storm subsides to calm ;
 They see the green trees wave
 On the heights o'erlooking Grève ;
 Hearts that bled are stanch'd with balm,
 " Just our rapture to enhance,
 Let the English rake the bay,
 Gnash their teeth and glare askance
 As they cannonade away !
 'Neath rampired Solidor pleasant riding on the Rance ! "
 Now hope succeeds despair on each captain's countenance !

II.

Outburst all with one accord,
 " This is Paradise for hell !
 Let France, let France's king,
 Thank the man that did the thing ! "
 What a shout, and all one word,
 " Hervé Riel ! "

As he stepped in front once more,
 Not a symptom of surprise
 In the frank blue Breton eyes —
 Just the same man as before.

III.

Then said Damfreville: " My friend,
 I must speak out at the end,
 Though I find the speaking hard ;
 Praise is deeper than the lips ;
 You have saved the king his ships,
 You must name your own reward.
 Faith, our sun was near eclipse !
 Demand whate'er you will,
 France remains your debtor still.
 Ask to heart's content, and have ! or my name's not Damfreville."

IV.

Then a beam of fun outbroke
 On the bearded mouth that spoke,
 As the honest heart laughed through
 Those frank eyes of Breton blue :
 " Since I needs must say my say,
 Since on board the duty's done,
 And from Maló Roads to Croisic Point, what is it but a run?—
 Since 'tis ask and have, I may —
 Since the others go ashore —
 Come ! A good old holiday !
 Leave to go and see my wife, whom I call the Belle Aurore !"
 That he asked ; and that he got — nothing more.

V.

Name and deed alike are lost ;
 Not a pillar nor a post
 In his Croisic keeps alive the feat as it befell ;
 Not a head in white and black
 On a single fishing-smack,
 In memory of the man but for whom had gone to wrack
 All that France saved from the fight whence England bore the
 bell.

VI.

Go to Paris ; rank on rank
 Search the heroes flung pell-mell
On the Louvre, face and flank ;
You shall look long enough ere you come to Hervé Riel.
 So, for better and for worse,
 Hervé Riel, accept my verse !
 In my verse, Hervé Riel, do thou once more
Save the squadron, honor France, love thy wife the Belle Aurore !

HAMLET'S ADVICE TO THE PLAYERS.

SHAKESPEARE.

SPEAK the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town-crier had spoken my lines. And do not saw the air too much with your hands, but use all gently ; for, in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must beget a temperance that will give it smoothness. Oh ! it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings ; who (for the most part) are capable of nothing but inexplicable dumb-shows and noise. Pray you avoid it.

Be not too tame, either ; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature ; for anything so overdone is from the purpose of playing ; whose end is, to hold, as it were, the mirror up to nature ; to show virtue her own feature, scorn her own image, and the very age and body of the times, their form and pressure. Now, this overdone, or come tardy off, though it may make the unskilful laugh, cannot but make the judicious grieve ; the censure of one of which must, in your allowance, overweigh a whole theatre of others. Oh ! there are players that I have seen play, and heard others praise, and that,

highly, — not to speak it profanely, — who, having neither the accent of Christian, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well; they imitated humanity so abominably.

OTHELLO'S DEFENCE.

SHAKESPEARE.

I.

MOST potent, grave, and reverend signiors,
 My very noble and approved good masters,
 That I have ta'en away this old man's daughter,
 It is most true; true, I have married her:
 The very head and front of my offending
 Hath this extent, no more.

II.

Rude am I in speech,
 And little bless'd with the set phrase of peace:
 For since these arms of mine hath seven years' pith,
 Till now some nine moons wasted, they have used
 Their dearest action in the tented field,
 And little of this great world can I speak,
 More than pertains to feats of broil and battle,
 And therefore little shall I grace my cause
 In speaking for myself. Yet, by your gracious patience,
 I will a round unvarnish'd tale deliver,
 Of my whole course of love; what drugs, what charms,
 What conjuration and what mighty magic,
 For such proceedings I am charged withal,
 I won his daughter with.

III.

Her father loved me; oft invited me;
 Still question'd me the story of my life,
 From year to year, the battles, sieges, fortunes,
 That I have pass'd.

I ran it through, even from my boyish days,
 To the very moment that he bade me tell it ;
 Wherein I spake of most disastrous chances,
 Of moving accidents by flood and field,
 Of hair-breadth 'scapes i' the imminent deadly breach,
 Of being taken by the insolent foe
 And sold to slavery, of my redemption thence
 And with it all my travels' history.

IV.

These things to hear
 Would Desdemona seriously incline :
 But still the house-affairs would draw her thence :
 Which ever as she could with haste despatch,
 She'd come again, and with a greedy ear
 Devour up my discourse : which I observing,
 Took once a pliant hour, and found good means
 To draw from her a prayer of earnest heart
 That I would all my pilgrimage dilate,
 Whereof by parcels she had something heard,
 But not intently.

V.

I did consent,
 And often did beguile her of her tears,
 When I did speak of some distressful stroke
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of sighs :
 She swore, in faith, 'twas strange, 'twas passing strange,
 'T was pitiful, 't was wondrous pitiful :
 She wish'd she had not heard it, yet she wish'd
 That heaven had made her such a man :

VI.

She thank'd me,
 And bade me if I had a friend that loved her,
 I should but teach him how to tell my story,
 And that would woo her. Upon this hint I spake :
 She loved me for the dangers I had pass'd,
 And I loved her that she did pity them.
 This only is the witchcraft I have used.

THE SCHOLAR IN A REPUBLIC.

WENDELL PHILLIPS.

This extract is taken from the oration before the Phi Beta Kappa of Harvard College.

STANDING on Saxon foundations, and inspired, perhaps, in some degree, by Latin example, we have done what no race, no nation, no age, had before dared even to try. We have founded a republic on the unlimited suffrage of the millions. We have actually worked out the problem that man, as God created him, may be trusted with self-government. We have shown the world that a church without a bishop, and a state without a king, is an actual, real, everyday possibility. . . .

We have not only established a new measure of the possibilities of the race: we have laid on strength, wisdom, and skill, a new responsibility. Grant that each man's relations to God and his neighbor are exclusively his own concern, and that he is entitled to all the aid that will make him the best judge of these relations; that the people are the source of all power, and their measureless capacity the lever of all progress; their sense of right the court of final appeal in civil affairs; the institutions they create the only ones any power has a right to impose; that the attempt of one class to prescribe the law, the religion, the morals, or the trade of another is both unjust and harmful, — and the Wycliffe and Jefferson of history mean this if they mean anything. — then, when, in 1867, Parliament doubled the English franchise, Robert Lowe was right in affirming, amid the cheers of the House, “Now the first interest and duty of every Englishman is to educate the masses — our masters.” Then, whoever sees farther than his neighbor is that neighbor's servant to lift him to such higher level. Then, power, ability, influence, character, virtue, are only trusts with which to serve our time.

We all agree in the duty of scholars to help those less favored

in life, and that this duty of scholars to educate the mass is still more imperative in a republic, since a republic trusts the State wholly to the intelligence and moral sense of the people. The experience of the last forty years shows every man that law has no atom of strength, either in Boston or New Orleans, unless, and only so far as, public opinion endorses it; and that your life, goods, and good name rest on the moral sense, self-respect, and law-abiding mood of the men that walk the streets, and hardly a whit on the provisions of the statute book. Come, any one of you, outside of the ranks of popular men, and you will not fail to find it so. Easy men dream that we live under a government of law. Absurd mistake! We live under a government of men and newspapers. Your first attempt to stem dominant and keenly cherished opinions will reveal this to you.

But what is education? Of course it is not book-learning. Book-learning does not make five per cent of that mass of common sense that "runs" the world, transacts its business, secures its progress, trebles its power over nature, works out in the long run a rough, average justice, wears away the world's restraints, and lifts off its burdens. The ideal Yankee, who "has more brains in his hand than others have in their skulls," is not a scholar; and two thirds of the inventions that enable France to double the world's sunshine, and make Old and New England the workshops of the world, did not come from colleges or from minds trained in the schools of science, but struggled up, forcing their way against giant obstacles, from the irrepressible instinct of untrained natural power. Her workshops, not her colleges, made England, for a while, the mistress of the world; and the hardest job her workman had was to make Oxford willing he should work his wonders. . . .

I urge on college-bred men, that, as a class, they fail in republican duty when they allow others to lead in the agitation of the great social questions which stir and educate the age. Agitation is an old word with a new meaning. Sir Robert Peel, the first Eng-

lish leader who felt himself its tool, defined it to be "marshalling the conscience of a nation to mould its laws." Its means are reason and argument, — no appeal to arms. Wait patiently for the growth of public opinion. That secured, then every step taken is taken forever. An abuse once removed never reappears in history. The freer a nation becomes, the more utterly democratic in its form, the more need of this outside agitation. Parties and sects laden with the burden of securing their own success cannot afford to risk new ideas. "Predominant opinions," said Disraeli, "are the opinions of a class that is vanishing." The agitator must stand outside of organizations, with no bread to earn, no candidate to elect, no party to save, no object but truth, — to tear a question open, and riddle it with light. . . .

Let us inaugurate a new departure, recognize that we are afloat on the current of Niagara, — eternal vigilance the condition of our safety, — that we are irrevocably pledged to the world not to go back to bolts and bars, — could not if we would, and would not if we could. Never again be ours the fastidious scholarship that shrinks from rude contact with the masses. Very pleasant it is to sit high up in the world's theatre and criticise the ungraceful struggles of the gladiators, shrug one's shoulders at the actor's harsh cries, and let every one know that but for "this villainous saltpetre you would yourself have been a soldier." But Bacon says, "In the theatre of man's life, God and his angels only should be lookers-on." Sin is not taken out of man as Eve was out of Adam, by putting him to sleep. "Very beautiful," says Richter, "is the eagle when he floats with outstretched wings aloft in the clear blue; but sublime when he plunges down through the tempest to his eyrie on the cliff, where his unfledged young ones dwell and are starving." If the Alps, piled in cold and silence, be the emblem of despotism, we joyfully take the ever-restless ocean for ours, — only pure because never still. . . .

To be as good as our fathers, we must be better. They silenced

their fears and subdued their prejudices, inaugurating free speech and equality with no precedent on the file. Europe shouted, "Madmen!" and gave us forty years for the shipwreck. With serene faith they persevered. Let us rise to their level. Crush appetite and prohibit temptation if it rots great cities. Intrench labor in sufficient bulwarks against that wealth, which, without the tenfold strength of modern incorporation, wrecked the Grecian and Roman States; and, with a sterner effort still, summon women into civil life as re-enforcement to our laboring ranks in the effort to make our civilization a success.

THE PROBLEM OF THE NEW SOUTH.

H. W. GRADY.

This extract is taken from Mr. Grady's speech before the Merchants' Association of Boston, December, 1889. (By permission of Cassell Pub. Co., N.Y.)

My people, your brothers in the South—brothers in blood, in destiny, in all that is best in our past and future—are so beset with this problem that their very existence depends upon the right solution. Nor are they wholly to blame for its presence. The slave-ships of the Republic sailed from your ports—the slaves worked in our fields. You will not defend the traffic, nor I the institution. But I do hereby declare that in its wise and humane administration in lifting the slave to heights of which he had not dreamed in savage home, and giving him a happiness he had not found in freedom, our fathers left their sons an excellent heritage. In the stress of war, this institution was lost. I thank God as heartily as you do that human slavery is gone forever from American soil. But the freedman remains—with him, a problem without precedent or parallel. Note the appalling conditions. Two utterly dissimilar races on the same soil, with equal political rights, almost equal in numbers, but terribly unequal in intellect and responsibility; each pledged against fusion—one for a century in

servitude to the other, and freed at last by a destructive war; the experiment sought by neither, but approached by both with doubt — these are the conditions. Under these, adverse at every point, we are requested to carry these two races in peace and honor to the end.

Never, sir, has such a task been given to mortal stewardship. Never before in this Republic has the white race divided on the rights of an alien race. The red man was cut down as a weed, because he hindered the way of the American citizen. The yellow man was shut out of this Republic because he was an alien and inferior. The red man was owner of the land, the yellow man highly civilized and assimilable; but they hindered both sections, and they are gone. But the black man, affecting but one section, is clothed with every privilege of government, and pinned to the soil, and my people commanded to make good at any hazard, and at any cost, his full and equal heirship of American privilege and prosperity.

It matters not that every other race has been routed, or excluded, without rhyme or reason. It matters not that wherever the whites and blacks have touched in any era or in any clime, there has been irreconcilable violence. It matters not that no two races, however similar, have lived anywhere at any time on the same soil with equal right in peace! In spite of these things, we are commanded to make this change of American policy, which has not, perhaps, changed American prejudice. . . . We do not shrink from this trial. . . . The love we feel for that race, you can't measure nor comprehend. As I attest it here, the spirit of my old black mammy from her home up there looks down to bless; and through the tumult of this night steals the sweet music of her croonings, as thirty years ago she held me in her black arms and led me smiling into sleep. This scene vanishes as I speak, and I catch the vision of an old Southern home with its lofty pillars and its white pigeons fluttering down through the golden sunshine. I see a woman with

strained and anxious face, and children alert, yet helpless. I see night come down with its dangers and its apprehensions; and in a big homely room, I feel on my tired head the touch of loving hands — now worn and wrinkled, but fairer to me yet than hands of mortal woman, and stronger yet to lead than hand of man — as they lay a mother's blessing there while at her knees — the truest altar I yet have found. I thank God she is safe in her sanctuary; because her slaves, sentinel in the silent cabin, or guard at her chamber door, put a black man's loyalty between her and danger.

I catch another vision — the cries of battle, a soldier struck, staggering, fallen. I see a slave scuffling through the smoke, winding his black arms about the fallen form, reckless of the hurtling death; bending his trusty face to catch the words that tremble on the stricken lips; so wrestling meantime with agony that he would lay down his life in his master's stead. I see him by the weary bedside ministering with uncomplaining patience, praying with all his humble heart that God will lift his master up, until death comes in mercy and in honor to still the soldier's agony and seal the soldier's life. I see him by the open grave, mute, motionless, uncovered, suffering for the death of him who in life fought against freedom. I see him when the mound is heaped, and the great drama of his life is closed, turn away; and with downcast eyes and uncertain step, start out into new and strange fields, faltering, sighing, but moving on until his shambling figure is lost in the light of this brighter and better day. And from the grave comes a voice, saying, "Follow him! Put your arms about him in his need, even as he put his arm about me. Be his friend as he was mine!" And out into the new world, strange to me as to him, dazzled, bewildered — both I follow. And may God forget my people when they forget these!

THE SCHOLAR IN POLITICS.

GEORGE WILLIAM CURTIS.

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EVERY educated man is aware of a profound popular distrust of the courage and sagacity of the educated class. "Franklin and Lincoln are good enough for us," exclaims this jealous scepticism; as if Franklin and Lincoln did not laboriously repair by vigorous study the want of early opportunity. The scholar is denounced as a coward. Humanity falls among thieves, we are told; and the college Levite, the educated Pharisee, passes by on the other side.

Gentlemen, is this humiliating arraignment true? does the educated class of America deserve this condemnation? Here in America, undoubtedly New England has inspired and moulded our national life. But if New England has led the Union, what has led New England? Her scholarly class. Her educated men. And our Roger Williams gave the keynote. "He has broached and divulged new and dangerous opinions against the authority of magistrates," said Massachusetts, as she banished him. A century later his dangerous opinions had captured Massachusetts. Young Sam Adams, taking his Master's degree at Cambridge, argued that it was lawful to resist the supreme magistrate, if the State could not otherwise be preserved. Seven years afterwards, Jonathan Mayhew preached in Boston the famous sermon which Thornton called the morning gun of the Revolution, applying to the political situation the principles of Roger Williams. The New England pulpit echoed and re-echoed that morning gun; and twenty-five years later its warning broke into the rattle of musketry at Lexington and Concord and the glorious thunder of Bunker Hill.

It was a son of Harvard, James Otis, who proposed the assembly of an American Congress, without asking the King's leave. It was a son of Yale, John Morin Scott, who declared that if taxa-

tion without representation were to be enforced, the Colonies ought to separate from England. I do not forget the Virginian tongue-of-flame, Patrick Henry, or the minute-men at Concord. But everywhere they were educated men, who, in the pulpit, on the platform, and through the press, conducted the mighty preliminary argument of the Revolution, and defended liberty, until at last the King surrendered to the people, and educated America had saved constitutional liberty.

Daily the educated class is denounced as impracticable and visionary. But the Constitution of the United States is the work of American scholars; for of the fifty-five members of the Constitutional Convention, thirty-three were graduates. And the eight leaders of the great debate were all college men.

For nearly a century after, the supreme question of the government was the one which Jefferson had raised: "Is the Union a league or a nation?" That was a debate which devoured every other; and in the tremendous contention, as in the war that followed, was the American scholar recreant and dumb? I do not ask whether the educated or any other class alone maintained the fight. I make no exclusive claim. But was the great battle fought while we and our guild stood passive and hostile by?

The slavery agitation began with the moral appeal; and as in the dawn of the Revolution, educated America spoke in the bugle-note of James Otis, so in the anti-slavery agitation, rings out the clear voice of a son of Otis's college, Wendell Phillips. In Congress, the commanding voice for freedom was that of the most learned, experienced, and courageous of American statesmen, the voice of a scholar and an old college professor, John Quincy Adams. The burning words of Whittier scattered the sacred fire; Longfellow and Lowell mingled their songs with his; and Emerson gave to the cause the loftiest scholarly heart in the Union. When the national debate was angriest, while others bowed and bent and broke around him, the form of Charles Sumner stood erect.

“I am only six weeks behind you,” said Abraham Lincoln, the Western frontiersman to the New England scholar; and along the path that the scholar blazed in the wild wilderness of civil war, the path of emancipation and the constitutional equality of all citizens, his country followed fast to union, peace, and prosperity.

It would indeed be a sorrowful confession for this day and this assembly to own that experience proves the air of the college to be suffocating to generous thought and heroic action. It is the educated voice of the country which teaches patience in politics, and strengthens the conscience of the individual citizen, by showing that servility to a majority is as degrading as servility to a sultan.

Brethren, here on the old altar of fervid faith and boundless anticipation, let us pledge ourselves once more, that as the courage and energy of educated men fired the morning gun, and led the contest of the Revolution, founded and framed the Union, and purifying it as with fire, have maintained the national life to this hour, so, day by day, we will do our part to lift America above the slough of mercenary politics and the cunning snares of trade, steadily forward toward the shining heights, which the hopes of its nativity foretold.

HYDER ALI'S REVENGE.

BURKE.

I. WHEN at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country, possessed by these incorrigible and predestinated criminals, a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desola-

tion, as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection.

2. He became at length so confident of his force, so collected in his might, that he made no secret whatsoever of his dreadful resolution. Having terminated his disputes with every enemy and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity could add to his new rudiments in the art of destruction; and compounding all the materials of fury, havoc, and desolation into one black cloud, he hung for a while on the declivities of the mountains. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic.

3. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and of which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered; others, without regard to sex, to age, to the respect of rank or sacredness of function, — fathers torn from children, husbands from wives, — enveloped in a whirlwind of cavalry, and amidst the goading spears of drivers, and the trampling of pursuing horses, were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities; but escaping from fire, sword, and exile, they fell into the jaws of famine. For eighteen months, without intermission, this destruction raged from the gates of Madras to the gates of Tanjore; and so completely did these masters of their art, Hyder Ali and his more ferocious son, absolve themselves of their impious vow, that,

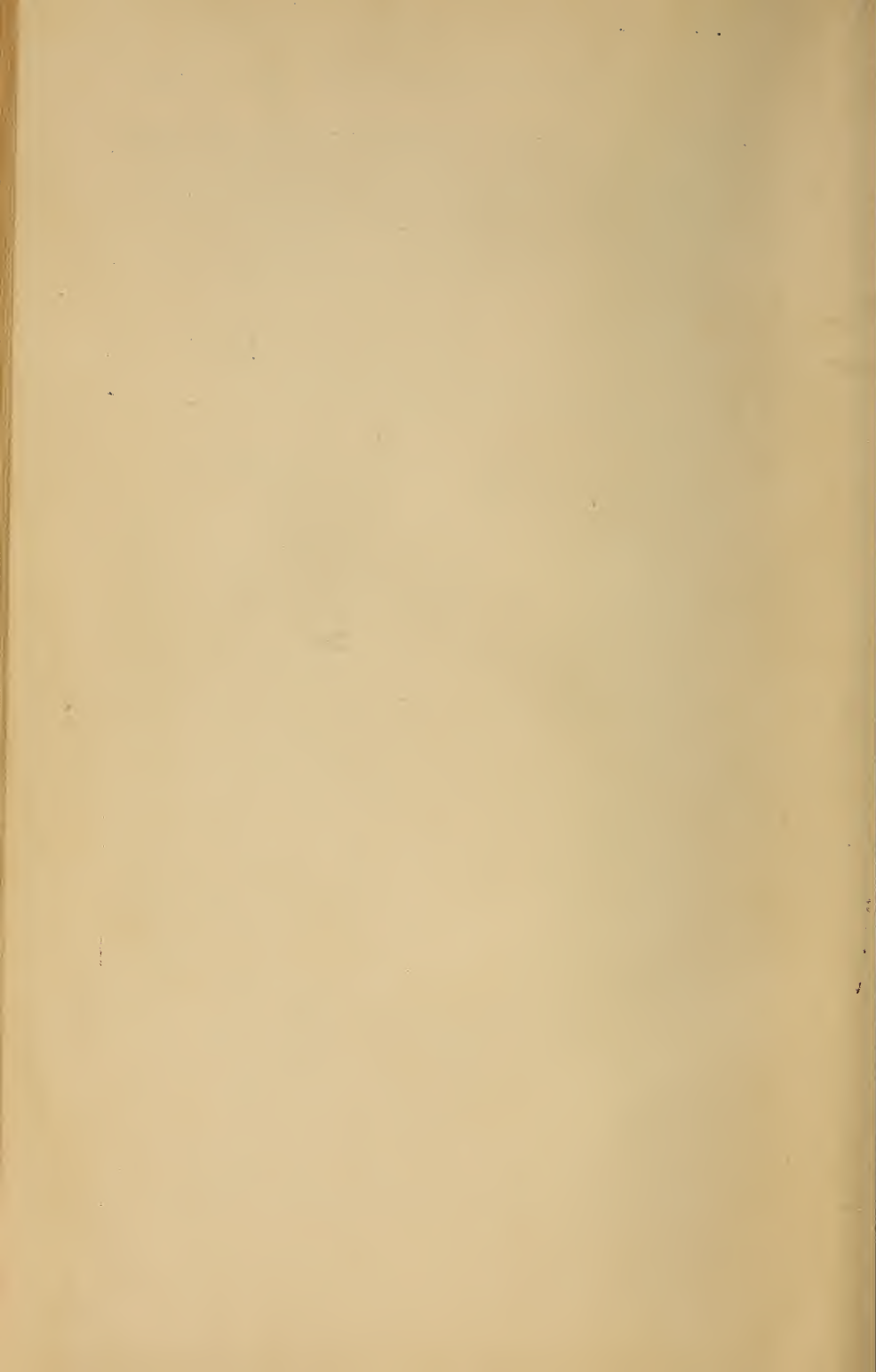
when the British armies traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead, uniform silence reigned over the whole region.

HAVELOCK'S HIGHLANDERS.

W. BROCK.

THE Highlanders had never fought in that quarter of India before, and their character was unknown to the foe. Their advance has been described by spectators as a beautiful illustration of the power of discipline. With sloped arms and rapid tread, through the broken and heavy lands, and through the well-directed fire of artillery and musketry, linked in their unfaltering lines, they followed their mounted leaders, the mark for many rifles. They did not pause to fire; did not even cheer. No sound from them was heard as that living wall came on and on, to conquer or to die. Now they are near the village; but the enemies occupy every house, and from every point a galling fire is poured on them from the heavy guns. The men lie down till the iron storm passes over. It was but for a moment. The general gave the word, "Rise up! Advance!" and wild cheers rang out from those brave lines, wilder even than their fatal fire within a hundred yards; and the pipes sounded the martial pibroch, heard so often as earth's latest music by dying men. The men sprung up the hill covered by the smoke of their crushing volley, almost with the speed of their own bullets; over, and through all obstacles, the gleaming bayonets advanced. And then followed those moments of personal struggle, not often protracted, when the Mahratta learned, too late for life, the power of the Northern arm. The position was theirs. All that stood between them and the guns fled the field or was cut down. Gen-

eral Havelock was with his men. Excited by the scene, some letter-writers say he exclaimed, "Well done, Seventy-eight! You shall be my own regiment. Another charge like that will win the day."



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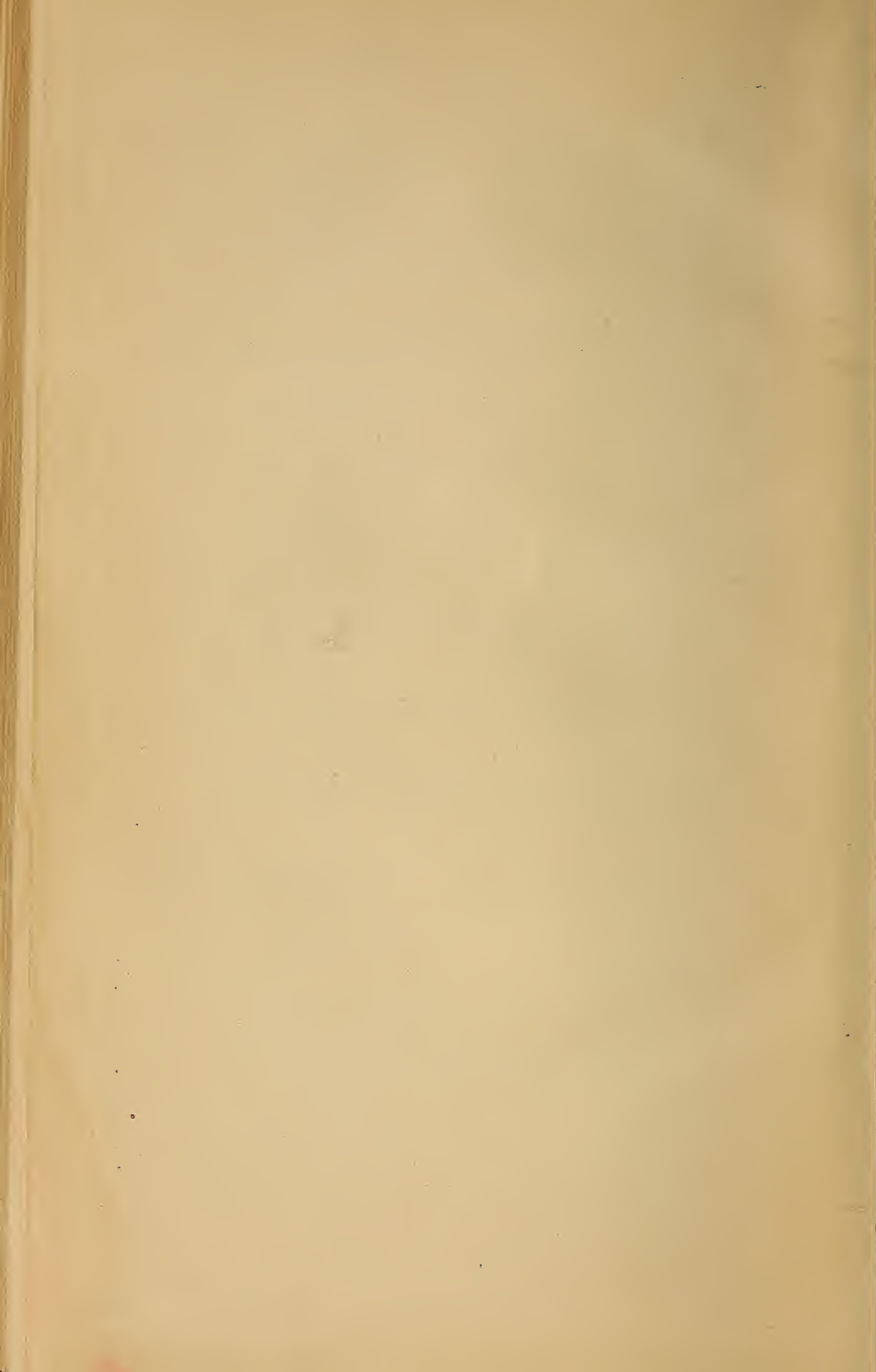
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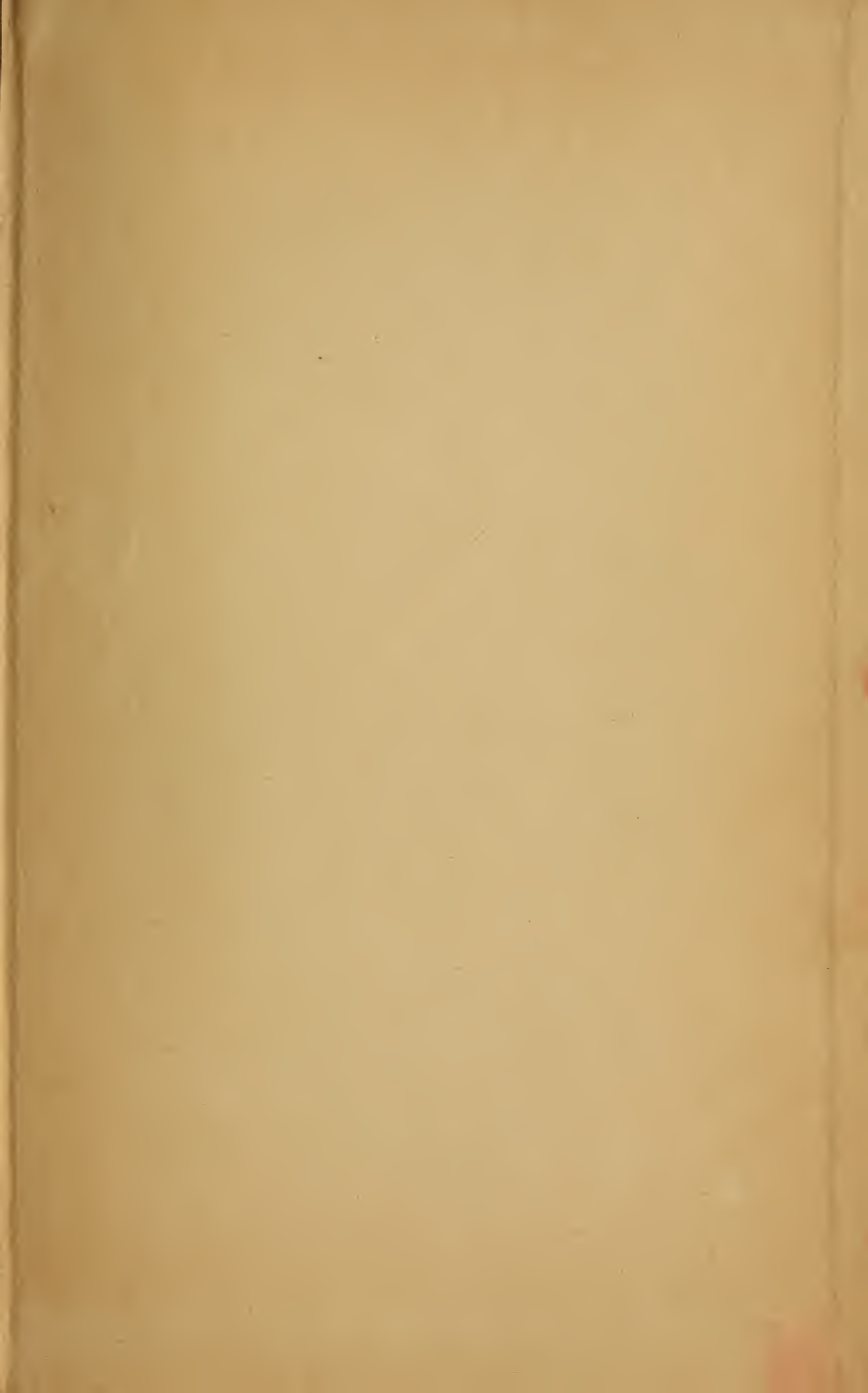
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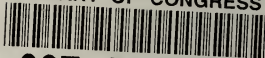
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